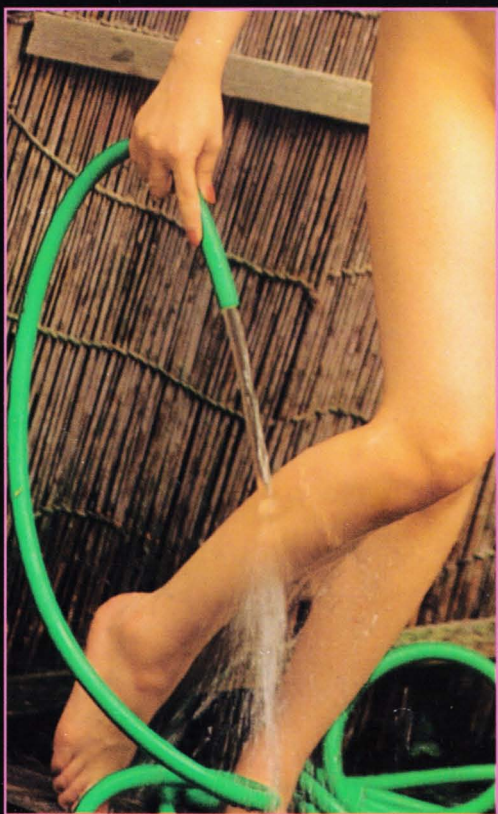


THE SEX FILMS

Japanese Cinema Encyclopedia



**Thomas Weisser and
Yuko Mihara Weisser**

introduction by **Naomi Tani**

Japanese Cinema Encyclopedia



THE SEX FILMS

by **Thomas Weisser** and
Yuko Mihara Weisser

**"This book by Thomas Weisser and
Yuko Mihara is an indispensable guide.
There has never been such a comprehensive
book before, even in Japan.**

**It will help you understand – while
deepening your love for – Japanese sex films,
the genre created from my country's passion."**

from the introduction by
NAOMI TANI

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Japanese Cinema Encyclopedia: The Sex Films

by
**Thomas Weisser
and
Yuko Mihara Weisser**

**Vital Books Inc.
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JAPANESE CINEMA ENCYCLOPEDIA: THE SEX FILMS (PINKU EIGA)

**By Thomas Weisser
and Yuko Mihara Weisser**

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This book is dedicated to
Maki Hamamoto

our friend
who helped us every step
of the way

Thank You

**Japanese Cinema
Encyclopedia:
The Sex Films
by Thomas Weisser
and Yuko Mihara Weisser**

Contents

Introduction by Naomi Tani	9
Foreword by Thomas Weisser	15
Acknowledgements	19
A Brief Historical Perspective	20
Fogging, Editing And Censorship	21
The Films: A-Z Listing And Critique	35
<i>Spotlight Sections:</i>	
The Pink Rebel: Tetsuji Takechi	67
Heroes Of The First Pink Wave	105
The Three Pillars Of Pink	230
The Pink Godfather: Koji Wakamatsu	287
Queens And Idols: Top Nikkatsu Actresses	329
The Four Kings Of Pink	456
<i>Appendix A: Japanese to English Titles</i>	
Appendix A: Japanese to English Titles	529
Appendix B: Director's Filmography	551
Appendix C: Performer's Filmography	569



Naomi Tani

Introduction

by Naomi Tani

English Translation
by Megumi Sato

発刊に寄せて 谷 ナオミ

"につかつ"での主演第2作にしてSM路線の定着をみた、私の思い出深い作品"生贄夫人"(1974)が、先頃サンフランシスコにて、好評のうちに公開されましたことを、大変嬉しく伺ったところです。

私は、1979年に映画界を引退して以来、一切の芸能活動を断ち、ただ実業家として邁進して参りましたが、今年に入り、季刊誌"エイジアン・カルト・シネマ(ACC)"の、映画上映とタイアップしたロングインタビューに始まり、それらの情報を逆輸入した形で掲載された、日本の新聞の特集など、数々のお申し出を頂くようになりました。

これら一連のムーブメントは、現在、多種の事業を抱えて飛び回っている私の身边を、更に少し慌ただしくしてくれましたが、私自身にとりましては、引退後18年を経てなお皆さんが寄せて下さる関心が、唐突にして面映ゆくも、嬉しい驚きです。

そんな中、今度はバイタル・ブックスより"ジャパニーズ・シネマ・エンサイクロペディア—ピンク映画版—"発刊のお知らせと、イントロダクション執筆の依頼を頂きました。ここでは、私なりに培った映画観をふまえ、考察が出来るのではないかと、お引き受けした次第です。

With my second starring movie, *Wife To Be Sacrificed* (1974), *Nikkatsu Studios* recognized the S&M genre as an eminent *pinku eiga* venue. Twenty-five years later, that memorable movie finally opened theatrically in the United States {premiering in San Francisco, June 1998, to very favorable notices}. Even though I retired from the movie industry in 1979 – purposely staying away from the entertainment world while pursuing a business entrepreneur career – I agreed to an extensive interview with *Asian Cult Cinema* magazine (ACC #19, April '98) to help celebrate the American release of the film. Since then, I've received numerous queries from Japanese publications including offers from a few major newspapers. These developments have made my life hectic, difficult for a juggling businesswoman. But, at the same time, the fact that people are still interested in me – after almost 20 years away from the screen – fills me with buoyancy and surprise. It embarrasses me, too.

Meanwhile, in the midst of everything else, *Vital Books* contacted me about writing an *introduction* for their new Japanese Encyclopedia series <*The Sex Films*> and I was honored to accept.

アメリカの一部に、私とその作品に興味を持って下さる方々のあることを最初に知らされたのは、ACC (= バイタル・ブック社) の取材依頼によってでした。

けれども、それを伺ったとき、何故アメリカに於てなのか、不思議な気が致しました。理由は、私の映画の殆どが、いわゆるSM行為、一見女性虐待と取られてしまいかねない要素を持っているからです。たとえ作り手が、それぞれのシーンをどんなに意味のあるものと考えて作っていたにしても。

実は、オランダや東南アジアなど、比較的"性の概念"について大らかな国々では、現在でも私の作品は繰り返し上映されているのですが、アメリカで認められるなどとは、考えたこともありませんでした。この国では、世論という実体のない、けれども非常に強い力で、こと"性"のマニア達が規制されてしまっているのが殆どではないかと。ACC 濱本満紀記者から、同社が通のカルトファンつまり、文化の間にある精神の同異を享受できる人達——にアピールしているのだということを聞いて、理解し、納得できたのです。

それから私が考えたのは、具体的には何が海外のファンを魅了したのか、ということでした。まず根底にあるのは、全ての人間にとっての厳然たる事実、世の中には男と女しか存在しない、つまりセックスというものが、生きていくうえで切り離せない、非常に重要な部分であることでしょう。

その本能的な興味の上に、高いドラマ

Prior to the time when ACC requested the interview, I didn't think U.S. movie fans were interested in me or my movies. I thought Americans ignored my films because of the SM theme, since these movies give the impression of being abusive toward women. Regardless of the filmmaker's intent – the intellectual or artistic merit – I thought Americans viewed these productions as *politically incorrect*. I knew, for example, in the Netherlands and some Southeastern Asian countries – where people are open-minded to human sexuality – my movies are shown continuously. But I could not imagine that kind of acceptance in the United States. I was under the impression that something called the *Moral Majority*, an insubstantial but powerful organization, dictated sexual freedom in that country. **Maki Hamamoto**, the interviewer from ACC, informed me that this magazine {and its publisher *Vital Books*} appeals to a different kind of American, a hip cult-movie fan who can enjoy and appreciate the *differences* between the two unique cultures as well as the similarities. So, finally, as simplistic as this answer may be, I understood why my films (and I) are being recognized in the USA!

Then I became curious about what exactly charmed the foreign fans. It's an undeniable fact that the world is filled with only men and women. Life completely severed from human sexuality can not exist. Indeed, it is integral part of our world. For a foreign audience to

性、日本的な情緒、娯楽性が加わった独特の映像世界として、彼等のなかに私の作品は存在し得ているのではないのでしょうか？ また、それは私の代表作を含んだ"につかつ"の作品のみならず、それ以前の"国映"、"新東宝"、"大蔵"や、各独立プロの意欲作等に、概ね共通して与えられる評価と言えるかも知れません。これらについては、同社の分析も同じで、私は意を強く致しました。

実は、私が女優、谷ナオミに課していたのが、まさしく今申し上げた点だったのです。

S Mの世界というのは非常に極端な愛の形です。そしてその行為は"双方が精神的に与えあうことのできる愛"に根差さなければ、意味のないものです。これを満たすことは、高いドラマ性に繋がります。(繋がらないものとして、私は昨今のAVに、少なからず失望しています。) その表現を迫及するために、監督や脚本家との激しいディスカッションも必要でしたが。

次に、優しく貞淑でありながら、虐げられても毅然とした美しさを失わない、つまり多くの方々の持つ日本女性のイメージに重なるのでしょうか、私もその細やかな情感を演技の一番のポイントとしていました。

そして裸体には、官能的であるだけでなく、ヒロインが感情を表わす術のひとつとして、完璧を期したコンディションを、常に保ちました。

更には鮮やかな着物姿と立ち居振る舞いが、四季折々に写し出される日本の風

be enticed by Japanese *pinku eiga* means it must offer something more than the basic sex foundation. I believe these films offer *quality* consisting of ① a highly dramatic plot ② an entertaining aura, coupled with ③ a distinctly Japanese ambience. I would say this is also true of my non-*Nikkatsu* movies, the earlier releases by *Kokuei*, *Shinto*, *Okura* and all the other energetic independent production companies. When I discovered my supposition is shared by the authors of this book, I felt elated.

Honestly, *quality* was always the prime motivating factor for *Naomi Tani*, too. The world of S&M contains very extreme types of love. If the SM behavior is not derived from {or based on} love, providing spiritual benefit to both individuals, the behavior is meaningless. Satisfying this premise leads to a highly dramatic plot (in this sense, I am sorely disappointed by recent adult videos). In *Naomi Tani's* search for expression in her performance, it was often necessary for me to argue with the directors and scriptwriters. The heroines she portrayed are supposed to be *gentle*, *modest* and *virtuous* ladies who do not lose their *beauty*, *strong will* or *pride* under a disgraceful condition. This description coincides with many people's common image of Japanese women. To capture such a character's delicate emotion is of prime importance to me. The woman's naked body must not only be seen as a sensual object, but must also be able to express emotion; so, I did

景とともに、観客の目を楽しませるように。

そして、娯楽性として、更にもうひとつ。観客のヒロインへの同情を呼ぶような、非情にして美しい"責め"のシーンにも、スタッフの方達とともに工夫を重ねました。

このような点からも、過ぎし日の私の努力を、今また改めて認めて頂いた気がして、光栄であるとともに、海を隔てたファンの方々の慧眼に、日本の一映画人であった者として、敬意を表したく存じます。

そのような皆様に是非ご紹介したいのが、トーマス・ワイザーとユウコ・ミハラ・ワイザーの著作、"ジャパニーズ・シネマ・エンサイクロペディア —ピンク映画版—"です。これは、ファンの方々にとって、日本の"ピンク映画"、つまり私達が情熱を込めて作り上げた"愛と官能"の世界へ、更にご理解と愛情を深めて頂くための、必携の手引書となることでしょう。

また、ともすれば日本映画史からこぼれ落ちたであろう"につかつ"以前、群雄割拠の"独立プロ"時代の作品にまで視野を拡張、それらを集大成として一冊にまとめた点では、日本国内にもまず例をみる事がないと申し上げても過言ではありません。殆ど四散してしまった当時の膨大な資料を収集することは、困難を究めたとお察しし、著者達のご苦労とその成果に、心より拍手を送りたい気持ちです。

ピンク映画界はまた、ここを登竜門と

my best to keep *Naomi Tani's* body as close as possible to perfect condition. Furthermore, whenever possible, I emphasized her grace with traditional Japanese dress – a flamboyant Kimono – to accentuate the Japanese ambience {landscape?} as another type of seasoned natural beauty. Then to gain sympathy from the audience, I engaged in elaborate discussions with the filmmakers concerning *Naomi Tani's* torture scenes, to insure that they were both cruel and beautiful.

Now, I am very honored to discover that my past efforts are recognized once again. Hence, as one member of the Nippon filmmaking community, I would like to pay homage to the international movie fans who view with fair and keen eyes. To such fans, I would love to introduce this book by *Thomas Weisser & Yuko Mihara Weisser, Japanese Cinema Encyclopedia: The Sex Films*, as an indispensable guide. It will help you understand – while deepening your love for – Japanese *pinku eiga*, the world created from my country's passion.

I should mention that this book even includes films produced by the numerous independent companies during the "age of competition" {*the first wave, 1964-1971*}, before *Nikkatsu* conquered the pink world. These movies are forgotten in Japanese cinema history. So it's no exaggeration to say there has never been such a comprehensive sex film book before, even in Japan. I respect the tremendous obstacles faced by the authors while re-

して沢山の著名な監督、俳優達を輩出してきました。 ページを繰りながら、単に資料としてではなく、彼等の足跡を見つけて頂くことも、皆様の大きな楽しみとなることでしょう。

最後に、著者トーマス・ワイザーとユウコ・ミハラ・ワイザーの両氏、そしてバイタル・ブック社には、あなた方のなさっていることを、是非とも継続していかれるよう、望みます。 あなた方の、アジア映画に対する愛情と、それをアメリカで、草の根的に掘り起こしている活動は、大げさではなく、長い目で見て、映画文化そのものへの貢献です。 それはまた、時として、道徳主義を掲げた保守的な市民グループの批判の対象にもなることでしょう。 結局のところ、彼等は、自分の中の暗がりの部分に、なかなか光を当てようとはしながらない人達なのです。 けれど私はあえて言います。

「あなたも人を愛するでしょう？ 誰かを愛したら、セックスをするでしょう。 違いますか？ 愛の行為には様々な形があることを、忘れてはいけません」。

この根本にある感覚を理解しているあなた方なら、私が自分の映画に誇りを持ち、世代とジャンルを超えて評価を勝ち取ってきたように、最前線に立つ改革者として、焦ることなく、頑迷な風潮と戦ってってくれるものと信じてやみません。

searching this mammoth volume. And I applaud the results. The pink industry has been the birth place for many directors and performers – the arena where they developed and nurtured their craft (as coined in Japan, “the gate of the ascending dragon”). As such, this volume is not merely a reference book, but it’s also vibrant reading as you, the fans, can now trace the footsteps of the people who became Japan’s most influential filmmakers.

Finally, I pray that **Thomas** and **Yuko Weissner** (and **Vital Books** and **ACC**) continue what they’re doing. In the long term, their grass-root activities in America will compliment film culture as a whole. Obviously, some morally-outraged citizen groups won’t excuse them from blame – after all, the Weissers are the ones who finally opened the huge door and shed light on the darkness inside. Nevertheless, I dare say, “You love someone, don’t you? When you love somebody, it’s natural to have sex with her or him. But different people believe in different styles of exchanging love. Don’t you ever forget this fact!” I was and *am* proud of my movies. My initial quest for excellence – for quality – resulted in a longevity which has spanned beyond generations and genres. I know the authors understand this fundamental sense, and I trust they can keep fighting against the censors, as an evolutionist on the front line, just as I did.

Foreword

by Thomas Weisser

This is the second volume in a projected life-long venture. Over time, Yuko and I hope to write a series of books, collectively called *Japanese Cinema Encyclopedia*, which will assemble the vast number of contemporary Japanese films, chronicling them by genre. Our first outing, *The Horror, Fantasy and Science Fiction Films*, in 1995, met with success. We are encouraged by the laudatory critical comments which heralded this series as “the definitive word on Nippon Cinema.”

When we initially announced *Japanese Sex Films* as part of this series, some fellow researchers asked us “why?” — as if pink movies are somehow less important than other motion pictures. But now, after three years of exhaustive viewing, studying and cross-referencing, I can unequivocally assert *this unique genre may be Japan’s most important contribution to world cinema, certainly a valuable tool toward better understanding that complex society.*

Exactly, what is a *pinku eiga*? The term “pink film” was coined by a critic in 1962 while reviewing *Satoru Kobayashi’s Flesh Market [Niku No Ichiba]*, used as descriptive jargon to explain the over-abundance of scantily clothed actresses. {The Japanese, similar to Americans, also associate the color *pink* with girls, and thus, with movies featuring girls; however, the opposite terminology bloomed in America where erotic films became known as *blue* movies because they appealed primarily to a male audience.} *Okura Studios*, the production company for *Flesh Market*, liked the *pinku* label and began using it in promotion for subsequent films. Before long, *pinku eiga* became the common moniker for any erotic and/or lurid sex film. Then in 1971, when powerful *Nikkatsu* elected to abandon its mainstream roots to concentrate on an upgraded *pink* product, the studio introduced a new term, *roman-porno*, to describe the genre. This abbreviated japanization meant “romantic pornography” and – as suggested by the phrase – the goal was to produce “mass market sex films with a deliberate appeal to couples.” To achieve a mixed audience, *Nikkatsu* added more story and a bigger budgets to pink productions. The films transcended the seedy roots, becoming “*erotica*” in the truest sense of the word; however – despite the high production standards and lofty intentions –

the studio was virtually unsuccessful in attracting women or couples to the theater. As a result, by the middle '70s, the *roman-porno* line gave birth to two offsprings, the more sinister and male-oriented *Best SM Pink* (sado/masochistic pink films) and *Violent Pink* (ultra-violent rape movies). These misogynist roughies were criticized in the international marketplace for their unbridled violence towards women, but in Japan they were accepted as viable escapist entertainment. For many years, these films dominated the *pinku eiga* arena. By the mid-80s, with the advent of cheaply produced AVs (Adult Videos) and stiffer government intervention {see essay starting on page 21}, the theatrical *pink* market began to wain. *Nikkatsu* closed its production facilities in 1988. Independent producers and directors emerged in the '90s, dedicated to continuing the *pinku eiga* genealogy. They met with varying degrees of success, but the "golden age" was over.

Initially, we had planned to include every Nippon sex film released in Japan since the mid '60s when the industry first bloomed. But that lofty dream proved impossible. Shear volume alone would immediately curtail such a project. Thousands of *pinku eiga* were released over the four decades and, unfortunately, many of them have completely disappeared without a trace of information. So, Yuko and I have concentrated on the movies from the major studios and distributors (still no easy task). This book contains a filmography and critique for most every *Nikkatsu* sex movies (1971-1988) plus hundreds of projects from *Shinto-ho*, *Million*, *Tokatsu*, *Okura*, *Wakamatsu*, *Nihon Cinema*, and the maverick pink studios which flourished during the first wave of Nippon porn (1964-1972). We have also included all the important sex movies of the '80s and '90s. However, despite some notable exceptions, we chose to ignore the girth of *shot-on-video* features. These are essentially interchangeable productions with little plot, suffering from minimal artistic qualifications.

Even though we transcribed this text as meticulously as possible, it's not perfect. No reference book is. But I believe it is more accurate than any chronicle on Japanese Cult Movies previously printed in the West. Yuko or I have personally watched a high percentage of the films reviewed in this text and the critiques are based accordingly. However, in some instances we have relied on documentation from various Japanese books and periodicals including *Kinema Junpo*, *Peer Cinema Club Annual*, *Eigageijutsu*, and *Kinejun Film Yearbook*. Each review contains a *star* rating system, from [★★★★] the best to ★ [the worst]. This rating is based on the merits of film *within the intended sex market* and not necessarily on *artistic quality* when compared to other genres.

All Japanese names are treated in Western style, with the surname following the given name. This is how the people of Japan prefer to

write their names when transcribing into English, so we followed their lead. Often, we had a difficult time deciding whether certain titles should be included in this volume or an alternative one. Thriller-styled S&M *pinku eiga* presented the biggest dilemma. Eventually we opted to include the “sado-fare” here instead of listing it in the **Horror Book**. On the other hand, dramas and comedies with incidental sexual themes (e.g., the **Hole In The Pants** series and Masato Harada’s **Bouncing Young Girls**) were not listed here. However, in some instances, we decided to include certain “crossover” titles in multiple volumes.

We encourage our readers to contact us with comments. You can reach us through the Asian Cult Cinema offices c/o Vital Books, PO Box 16-1919, Miami FL 33116 or by E-Mail: AsCuCinema@aol.com

Hopefully, if the cinema god continues to smile on our endeavors, we’ll be back with more.

– Thomas Weisser
Summer 1998

notice:

Due to inconsistencies within the industry itself, many difficulties arise when compiling a book on Japanese sex films:

- ① Many independent studios, looking for the best return on their investment, would re-release a movie numerous times under an array of different titles;
- ② often a film underwent a name change after becoming available through a new distribution company;
- and ③ many times, the name is changed yet again for the video release.

The authors have attempted to use the film’s original title in this text whenever possible.

Acknowledgements

In addition to **Maki Hamamoto** and **Naomi Tani** (acknowledged previously), we wish to thank the following people for their assistance with this book:

Makoto Ishii and **Hidehisa Kurihara** who helped with the extensive research work in Japan; **Hirouki Matsunaga**, the *Nikkatsu* Branch Manager who became both a supporter and a friend; Plus a special mention to **Mike Ruiz** who made the computers do the impossible.

And also a special thanks to **George Patino**, **Oliver Stone**, **Michael Weldon**, **Elizabeth Beier**, **Kokuei No Onesan**, **Max Allan Collins**, **Tim** and **Donna Lucas**, **Tony Williams**, **Sandra Moux**, **Ric Meyers**, **Tom Brown**, **Ray Ranaletta** and our attorneys **Robert Van Der Wall** and **Stephen Baker**.

But mostly, to our daughter **Jessica Weisser**, who did the cross referencing and pain-staking detail work.

—Thomas Weisser
and Yuko Mihara Weisser

A Very Brief Historical Perspective:

The term “pink film” (*pinku eiga*) was originally used to describe movies which feature an abundance of scantily-clad actresses. (The Japanese, like Americans, also associate the color *pink* with girls; but interestingly, in the U.S., adult films became known as *blue* movies because they appealed predominately to males.) Generally speaking, the first wave of *pinku eiga* (1964-1972) consisted of low-budget movies produced by numerous independent studios. Of these, ***Shintocho***, ***Million***, ***Kanto***, ***Wakamatsu*** and ***Okra*** are considered the most influential.

The second wave, ***the Nikkatsu Era*** {1971-1982}, began when the powerful “mainstream” studio decided to abandon its *action* roots and concentrate on the *Pinku Eiga*. For this new venue, the company coined the term *Roman-Porno* (i.e., Romantic Pornography). During its fifteen year reign, the studio developed many successful pink subgenres, including the ***Best SM*** and ***Violent Pink*** lines. Their big-budget sex movies squashed the competition and ***Nikkatsu*** held the industry in check until the mid ‘80s when AVs {adult videos} essentially killed the theatrical sex business.

With the dedication and persistence of visionary filmmakers in the ‘90s, *Pinku eiga* managed to survive – albeit, at a fraction of its original strength. The four men who led the new sex revolution are **Kazuhiro Sano**, **Hisayasu Sato**, **Toshiki Sato** and **Takahisa Zeze**. They became known as ***The Four Kings Of Pink*** (this book contains a special section dedicated to their work, see pages 457-492).



Although even ***Nikkatsu*** used the term *pornography* to describe pink films, these movies should not to be confused with “porn” in the International Marketplace. More accurately, *pinku eiga* should be called *erotica*. While it’s true that the genre indulges in some strong and perverse storylines – pink movies have forever been attacked by church groups, moral guardians and feminist organizations worldwide – all films are “soft core” due to strictly-enforced Nippon censorship laws allowing a *preponderance of nudity but limited to “breast, leg and backside” cinematography* (i.e., no full-frontal nudity, no genitalia shots) {for more information see *Spotlight Section: Fogging, Editing And Censorship*}

The Japanese censorship laws changed in the early ‘90s with the release of ***New World Of Love*** (directed by **Banmei Takahashi**), the first non-censored *pinku eiga* showing genitalia. This was followed by the non-restricted “art theater” release of the French film, ***La Belle Noiseuse*** and ***Orlando*** later in ‘94. ***Toshiharu Ikeda***’s remake of ***The Key*** (1996) became the first “mainstream” Japanese movie to include full frontal nudity.

Mari Tanaka (center) & Kazuko Shirahawa (l) at obscenity trial for *Love Hunter* (1978)



SPOTLIGHT:

Fogging, Editing and Censorship

JAPANESE CINEMA IS A DICHOTOMY OF ARTISTIC FREEDOM AND REPRESSION

an essay written by Thomas Weisser And Yuko Mihara Weisser

Nudity, both male and female, has been prominent in Japanese Cinema since the early '60s' however – before the major cultural revolution of the mid-1990s – these scenes were strictly limited to T&A shots (i.e., upper torso and buttocks).

Depiction of genitalia was against the law;

'Satoru Kobayashi's' underground genre hit *Flesh Market* (1962) is the first Japanese movie with nude scenes but it received only limited distribution, while *Seijun Suzuki's* *Gates Of Flesh* (1964) is generally recognized the first mainstream film to break the taboo.

even a glimpse of pubic hair would be grounds for arrest and legal prosecution. It was a violation of *Article 175* of the Japanese Criminal Code dealing specifically with the *Koshu Eisei-ho* {Public Hygiene Law} which forbids the flaunting of obscenity to any member of the general public. The exact wording (or rather, translation) of this law is:

Obscenity displayed through the written word or through any form of visual or audio media is not permitted to be sold, loaned nor

passed to the public for any reason. Further, obscene material may not be shown to any member of the public, alone or in a group. Violators will be subjected to a maximum 2 year prison sentence and/or a fine to be determined in a court of law.

It's unclear how this vague law became the foundation for Japan's prohibition against pubic hair and genitalia. For instance, why is hair considered obscene while a butt is not? Opinions differ widely on how this type of cen-

sorship came to exist in Japan. The most common answer is "*etiquette*." Traditionally the Japanese have "respect for privacy," but they are not particularly *modest* people. After all, social nudity is accepted and encouraged by the culture. Public Bath Houses are common meeting places for families, friends, and business associates. But even in that environment, *flaunting of genitalia* is forbidden; etiquette requires that the bathhouse customers cover themselves with towels until they enter the water.

The "*why*" is a moot point. In the '40s and early '50s, cinematic nudity was cultural no-no most everywhere in the world. "Breast shots" became chic when French

(*e.g.*, *Louis Malle's The Lovers* [*Les Amants*]) and Swedish (*e.g.*, *Ingmar Bergman's Summer With Monika* [*Sommaren Med Monika*]) films hit the international marketplace in the late '50s. Of course, the "titty taboo" was broken most assuredly by *Russ Meyer* in 1959 with the release of *Immoral Mr. Teas*. These movies and many others were imported to Japan and played without incident.

As mentioned earlier, *Satoru Kobayashi's Flesh Market* became the first Nippon movie to show upper torso (breast) nudity; it was distributed exclusively to the "adult movie" theaters. *Seijun Suzuki* helmed the first mainstream Japanese film with a nude scene, *Gates Of Flesh*, in 1964.

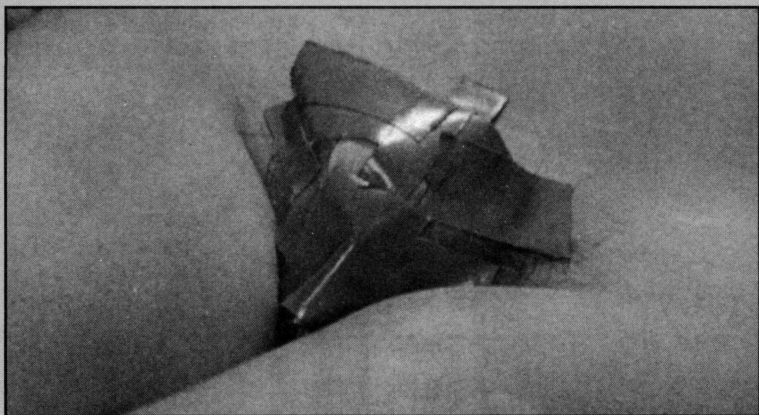
At this time, full-frontal nudity wasn't even an option. It was generally considered "bad taste."

As cinematic skin became more commonplace (and daring) in imported International cinema [*Michaelangelo Antonioni's BlowUp* (1966) was the first movie to show pubic hair and genitalia], Japan developed "visual censorship." This is the practice of optically camouflaging genitalia. One of three methods is used: ① to digitally scramble the objectionable area, ② to cover the pubic region with a black box, or ③ obscuring it with a white fuzzy dot (the most common form of *fogging*, thus the descriptive name).

Most Japanese filmmakers framed their movies so *fogging* wouldn't be an issue. They strategically positioned a foreign object [like a candle or a bottle] to hide the forbidden area, or they would shoot the scene by filming the actress from behind, or by using medium shots from the front. To insure that genitalia and accidental glimpses of pubic hair were kept off the screen, *Nikkatsu Studios* developed the *maebari*, a skin-colored



the first pink film: Satoru Kobayashi's *Flesh Market*



To insure against accidental shots of pubic hair, Nikkatsu developed the "maebari," a skin-colored tape which fit snugly between the actress' legs

tape which fit snugly between the actress' legs {this was a constant source of complaints from many uncomfortable starlets}.

Three different agencies are ultimately responsible for enforcing the government stance on obscenity: ① *The Prosecutor's Office and Police Force*, ② *Customs & Immigration* and ③ *Eirin*. The *Prosecutor* is primarily involved in jurisdiction of printed matter, live performances {including stage theater, nightclub acts, and burlesque} plus enforcement of civil complaints. *Customs* is in charge of all foreign films imported from any country outside Japan. And *Eirin*, a self-governing board similar to America's *MPAA* (*Motion Picture Association Of America*), is responsible for rating {passing



or denying) all domestic product.

Eirin is a powerful organization. If it denies the "stamp of approval" to a film, then that film cannot be shown in Japan. If a studio opens a movie in defiance of *Eirin's* non-rating, the insolence is immediately considered "prosecutor's business." The film will be confiscated and all participants are subject to arrest and a civil suit.

Significantly, *Eirin* is

not a governmental agency. It is a gentleman's club, formed by the six major motion picture companies and funded by the *Japanese Film Alliance* (for further information, see the interview with *Eirin* following this essay). Their purpose is to "protect the studio or production company from legal problems pertaining to the obscenity laws." They interpret the law and "make sugges-

Four scenes from Tetsuji Takechi's *Daydream* (1964) starring Kanako Michi



tions" on how to avoid possible legal trouble. If the studio doesn't follow its "suggestion" to initiate the edits then the film will not receive the *Eirin* stamp. Without the stamp, the movie doesn't get distributed.

Each of the three agencies has its own agenda, usually working independently of each other. For example, *Customs* is inclined to be more tolerant of a film's storyline. Traditionally, the customs' officials adopt a *laissez faire* philosophy towards foreign cultures. They tend to censor only the depiction of pubic hair and/or genitalia. On the other

hand, *Eirin* is a tougher watchdog, concerned with both the film's depiction of offensive nudity and the narrative. Under the Japanese system, once a foreign film passes through Customs it automatically receives the *Eirin* stamp without being subjected to *Eirin's* philosophical dogma (*i.e.*, it has already been approved by the government, so theoretically *Eirin* has no reason to make recommendations for edits). However, all Japanese product falls under rougher scrutiny. It must be submitted to (and approved by) *Eirin* in order to receive the stamp.

In 1975, *Pier Paolo Pasolini's* film *Salò: 120 Days Of Sodom* passed through Customs with only minor cuts. It received the rubber stamp from *Eirin* and went directly into mainstream distribution. But a bit later, audiences were shocked when unfogged "pubic hair scenes" flashed across the screen. Apparently, someone at Customs had taken a bathroom break at the wrong moment. Inadvertently, *Salò* was the first movie shown in Japan with "hair." But the historical moment was cut short. The Prosecutor's office dispatched the police and

prints were confiscated. 30 scenes got snipped before the movie went back to the theaters.

Most importantly, the *Salo* accident caused a few Nippon filmmakers to reconsider their distribution options. Some directors decided to make movies in partnership with foreign companies to circumvent *Eirin's* iron fist. Seemingly, *Customs* had a much more liberal attitude towards obscenity.

In 1976, director **Nagisa Oshima** helmed the highly erotic ***In The Realm Of Senses*** as a co-production with a French company, ***Serge Silberman Industries***. The master print was shipped into Japan through *Customs* from France. Despite the steamy subject matter, the motion picture was approved intact, minus the hardcore scenes.



Nagisa Oshima's *In The Realm Of Senses* (1976); co-produced with a French Company to avoid censorship

Takechi's *Daydream* remake (1981) with Kyoko Aizome; performers admitted to engaging in sex during the shoot



But this ploy of beating the censors didn't always work. Bestselling novelist **Masuo Ikeda** helmed ***Dedicated To The Aegean Sea*** [1978], his first (and only) movie, in Italy with an all European cast. But this time, when the master print was shipped into Japan, government officials were ready, waiting, and determined not to be scammed. The

film was delayed by the customs office for two months. Finally, after the deletion or visual fogging of 52 scenes, the print was released.

The all-time winner for edits at the *Customs Office* is the **Tinto Brass** movie ***Caligula*** [1990] with 332 edits (equalling 536 meters of film). The runner-up is **Ruggero Deodato's Cannibal Holocaust** [1979] with 287 edits (lots of naked savages wearing fuzzy dots in that one).

Pertaining to questions of 'censorship vs leniency,' the climate was erratic in the late '70s. **Nikkatsu** was involved in an expensive and lengthy lawsuit which spanned the decade. In 1972, shortly after the launching of the studio's *roman-porn* line, the Prosecutor's of-

fice had filed a civil suit against the double-feature **Love Hunter** and **Office Lady Journal: Scent Of The Female Cat**. The headliner, *Love Hunter*, was busted on public obscenity charges and director **Seiichiro Yamaguchi** was arrested. He took a hostile attitude towards the authorities, claiming that his film was a "nothing but a scapegoat" and he was being "crucified." His stance made him a darling of the media. Many important celebrities and columnists came to his rescue, in print and at the trial. He was acquitted in 1978 after a very lengthy trial which kept the movie out of circulation (but in the headlines) for more than six years.



Office Lady Journal: Scent Of A Female Cat (1972)
a Nikkatsu film busted on obscenity charges

Tetsuji Takechi's Courtesan (1983)



The government was not happy with the court's decision and appealed the loss. It went back to trial in

July of 1980, but the innocent verdict was upheld.

A few months later, in September, the Customs office made the following statement "if pubic hair was displayed in a natural setting, then it would be passed." The first film with pubic hair to slip through the gates unscathed was **Yasuzo Masumura's Garden Of Eden** in January 1981. This was a Japanese/European production shot in Italy on the Sardinia Island (see listing in the text portion of book).

Eirin disagreed with Customs' decision and

Nagisa Oshima's In The Realm Of Passion (1978)

reiterated its stance against the depiction of genitalia. Seemingly, as the media began pointing out, *Eirin* had forgotten the reason for its existence. It had – ironically – become more conservative than the Japanese government. “If the government says ‘okay,’ who is *Eirin* protecting us from?” the studios wondered.

Director **Shohei Imamura** decided to butt heads with *Eirin*. In his big-budgeted student rebellion film **Don't Mind** (*Eeja Naika*) (1981), he purposely included a scene showing a line of female protesters taking a piss in front of the conservative officials. *Eirin* met Imamura's challenge and passed the film for general audiences, apparently feeling they had no choice but to allow the scene.

Tetsuji Takechi, a di-

rector who always courted trouble with *Eirin* – dating back to his problems with **Daydream** and **Crimson Dream** [both 1964] plus a messy lawsuit over **Black Snow** [1965] (see *Spotlight Section: The Pink Rebel*) – submitted his pink film **Courtesan** to the rating board in 1983. It was edited and fogged in 93 different places, altering the film

from a near-hardcore opus to a very soft costume drama. However, Takechi took the opportunity to poke fun at *Eirin* though a special advertising campaign. Apparently, in the fogging process, *Eirin* had camouflaged a penis by simply air-brushing the protruding member with a rainbow of colors. Takechi promoted his movie by saying: “See the first multicolored penis in Japanese Cinema!”

In 1984, despite *Customs'* lip-service to leniency in the fogging dilemma, the *Prosecutor's Office* decided to join forces with *Eirin* in a crackdown against the adult movie houses. A new, tougher interpretation of the *Moral Sensibility* law was enacted to deal directly with the



*Shohei Imamura challenges the censors with this controversial “pissing scene” in **Don't Mind** (1981)*

Before and After the 1984 "Ice Age."

Right: Advertising poster for *Rope And Skin* flaunting nudity and breast shots in 1979;
Below: *Flower And Snake: White Uniform*
Rope Slave with breasts discretely covered but a new emphasis on arm-pits and "hair"



Pink Theaters whose "advertising was beyond the realm of good taste." Then, in an unprecedented move, the pink companies banded together and called for a discussion with *Eirin* and representatives of the prosecutors' office and the police. Within the industry, this conference became known the *Ice Age Summit*.

The government offi-

cials agreed to be "more tolerant" of the *pinku eiga* industry if certain conditions were met. Here is the list of Pink Commandments of 1984:

► Movie titles could not imply under-age sex; words like *Female High School Girl*, *uniform*, *coed*, *virgin* were forbidden;

► No graphic words like *rape*, *licking*, *insert* could be used in titles or

advertising; the list included 184 offensive words;

► No slogans nor phrases which could stimulate criminal activity, violence, and/or sexual promiscuity would be allowed in any form of advertising;

► No posters nor pictures depicting nudity, including see-thru garments, would be permitted in any form of advertising or promotion;

► No photos nor drawing of breasts, particularly the nipple area, would be permitted; also no lower torso shots (to include even models with panties) would be permitted if the pose was suggestive (*i.e.*, crouch shots);

► No advertising could depict two bodies touching or mingling in an affectionate embrace.

The *pink industry*



complied with the rules. For instance, **Ryuichi Hiroki's** movie playing the sex circuit under the title **The Molester and the High School Girl** (*Chikan To Jogakusei*) was changed to **Curious Man And The Skirt** in the wake of the *Ice Age* decree.

Within the first month, the *pinku eiga* boxoffice dropped a whopping 36%. The sex studios – including *Shinto*, *Million* and the once-mighty *Nikkatsu* – already wounded by the Adult Video invasion now faced a new threat. The studio immediately began working on ideas for new ways to exploit its product and save the genre.

Meanwhile, *Customs* did not budge from its more liberal posture. In fact, Customs played a key part in the first *Tokyo International Movie Festival* held in 1985. The festival featured 10 foreign films, each containing scenes of full-frontal nudity, and each passing unscathed through *Customs* office.

In a public statement, *Customs* declared: "Because festivals traditionally show respect for different cultures and the films generated by those cultures, a decision was

made to pass these motion pictures uncut across our border." Some skeptical critics said that the decision was not based on *Customs'* promulgatory 'liberal stance,' but rather because they were afraid of causing an ugly international scene. But regardless of the reason, the films – including *Michael Radford's* *Nineteen Eighty-Four* and *Neil Jordan's* *Company Of Wolves* – did play unfogged at the festival. But a few weeks later, when the Japanese distributor submitted *Company of Wolves* to *Eirin*

for the stamp of approval, the rating was denied without mandatory fogging of genitalia and pubic hair. It seemed a war was brewing between *Eirin* and *Customs*.

Home Video continued to take its toll against the theaters. In 1982, profits had been neck-and-neck between video and film. After the *Ice Age Summit* in 1984, the pink theatrical business plummeted. *Nikkatsu* developed *Roman X* ("harder than pink") to rekindle interest in their product. The biggest difference between *Roman*



a scene edited from *Secret Document Of A Woman's Prison* before its release in 1970

X and *Roman Porn* was the discontinuation of the *maebari*. The actresses were "completely nude for the camera," and often engaged in actual sex acts. However this modification was largely inconsequential due to *Eirin*'s fogging practice. Audiences were underwhelmed by *Nikkatsu*'s new venue. "She may be naked," disgruntled fans complained, "but we can't see anything anyway."

Controversy struck in 1986 when a non-fogged, non-censored print of *Nikkatsu's Sexual Abuse: The Pleasure* was accidentally distributed to

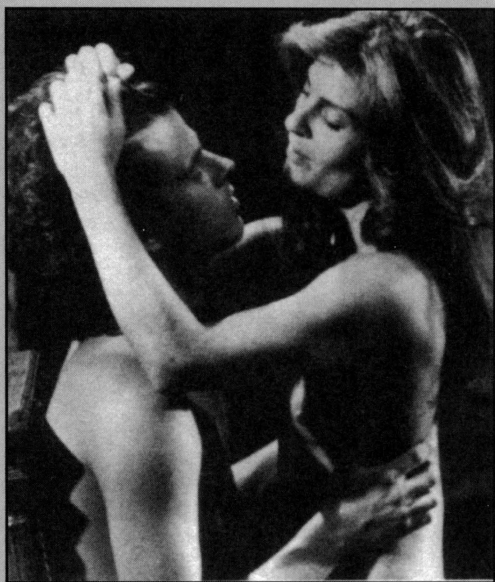
movie theaters in Tokyo and Osaka. The infraction didn't last long, however. The police confiscated the prints and fines were administered to all parties from the studio to the theaters.

Later that year, *Eirin* surprised the industry with a new far-reaching proclamation: "If a film has a limited story, but is only concerned with the sex act, it cannot be submitted for a rating." This was a major blow to the pink industry; many insiders believe it was part of a conspiracy to wipe the *pinku eiga* from the marketplace, because – without a rat-

ing, a film could not be shown theatrically in Japan. In April of 1988, *Nikkatsu* – tired of fighting *Eirin*, and beleaguered by the AV trade – closed its production facilities. The company changed its name to *Roponica*, and became a distributor for youth oriented films, mostly imports.

On the brighter side, the '90s represented sweeping changes in Nippon censorship. It all began in 1991 with a new administration in the *Prosecutor's Office*. When photo books flaunting pubic hair (by actress **Natsuki Ozawa** and **Kanako Higuchi**) were brought before the Judicial Affairs Bureau, the prosecutor made the following statement: "These pictures should be viewed and appreciated as art, and should not be subjected to the obscenity laws." With this simple affirmation, the floodgates swung open wide; by mid-1991, full frontal nudity became commonplace in Japanese magazines and books.

At the same time, the *Tokyo International Film Festival* was gearing up for its 4th year. The festival organizers announced that they planned to premiere



Masuo Ikeda's attempt to avoid the censor's heavy hand didn't work with *Dedicated To The Aegean Sea* (1978) produced in Italy, starring Olga Karlatos

The director and the leading actresses of Love Hunter went on trial for obscenity on June 23, 1978, and then again on July 18, 1980; they were found innocent both times



the notorious French film **Belle Noiseuse**, directed by **Jacques Rivette**. Despite the profusion of "hair" shots and full-frontal nudity in this story of an artist and his naked model, *Customs* agreed to allow the 240 minute version to enter the country for the festival engagement without any editing or fogging. *Eirin* agreed not to interfere with *Customs*' decision.

After the festival presentation, the movie was submitted to *Eirin* for its distribution "stamp of approval." Despite pressure from the media to allow the film to play intact, *Eirin* demanded 16 cuts. A heated argument raged between the French distributor and *Eirin* over the fact that

Customs had already cleared the film for public display.

Eirin officials realized they were sitting in a very unpopular position. The agency decided to amend the criteria for judging movies.

Eirin revised the wording of the doctrine from "Motion pictures should never show genitalia nor pubic hair" to "Basically motion pictures should never show genitalia nor pubic hair." The media had a field-day over *Eirin*'s reluctant concession, one critic jokingly said: "it took them 40 years to add one word!"

While the trigger for the reformation was obviously **Belle Noiseuse**, *Eirin* boss **Shimizu** claimed that they had

been talking about relaxing the criteria ever since the Prosecutor's decision to permit publication of genitalia and pubic hair. "We now have the attitude that pubic hair does not always equal obscenity," **Shimizu** said.

Officially, the first mainstream production distributed in Japan to visibly show "pubic hair" was **Sally Potter's Orlando**, a British import. But initially, the movie had run into trouble with *Customs* despite that agency's liberal rhetoric. *Customs* had advised the European distributor that 11 edits were necessary or the film would not be admitted into Japan. The French-based distributor retaliated by doing

something no one had tried before: instead of arguing with the *Customs' Office*, the importer went directly to *Customs'* home office, the Minister Of Finance, and they lodged an official International Complaint. The matter was quickly resolved in favor of the distributor. *Customs* released **Orlando** and it played unfogged to commercial theaters in September of 1993.

By the mid-90s, everything was in place for Japan's censorship machinery to be terminated once and for all. But the wheels of bureaucracy turn very slowly. Perhaps a few more years must pass before the Japanese people can enjoy complete cinematic freedom. In the meantime, each movie is handled on an individual basis. *Banmei Takahashi's* **New World Of Love** (1994) was the first pink film to be released unfogged. Numerous others have followed, including *Akio Jissoji's* remake of **Walker In The Attic** (1995). And *Key* (1997) directed by *Toshiharu Ikeda* is the first Nippon film with full-front nudity to play the mainstream theaters. These are the pioneers as the Sex Film finally comes of age in Japan.



EIRIN INTERVIEW

In May of 1996, the authors accompanied **Maki Hamamo** to *Eirin* for further clarification and background information. Initially, the authorities were reluctant to talk publicly, but they slowly warmed up to the idea. The full text of that interview with *Eirin* representative **Mr Kamiya** was originally published in *Asian Cult Cinema* magazine #13. Here are the highlights:



QUESTION: What does "Eirin" mean?

EIRIN: "Ei" is an abbreviation for "film" and "rin" is short for "ethics." Eirin comes from Eiga Rinri Kanri Iinkai (which, in English, means Administration Commission of Motion Picture Code of Ethics). Initially, the organization was called

Eiga Rinri Kitei Kanri Iinkai. But in January of 1957, we dropped "Kitei" from the name. The word really didn't belong in our name. It's too strong, meaning "ruling" or "legislation."

QUESTION: You're not involved in legislation or prosecution of the moral codes?

EIRIN: Absolutely not. We merely make suggestions to movie studios and production companies.

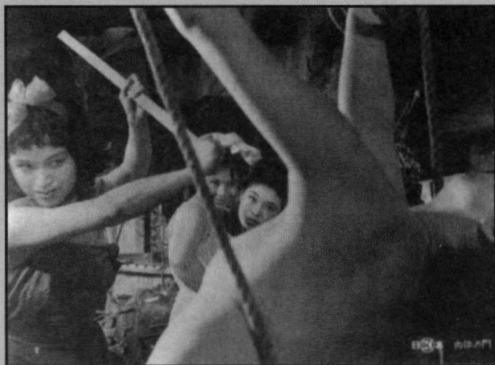
QUESTION: When was Eirin formed?

EIRIN: In June 1949.

QUESTION: By whom?

EIRIN: The 6 major motion picture companies formed an organization called Nihon Eiga Ren-go-kai (Japanese Film Alliance). That group created Eirin.

QUESTION: Who funds Eirin? How does the company make money?



*the first mainstream Japanese film with nudity:
Seijun Suzuki's Gate Of Flesh (1964)*

EIRIN: The "Japanese Film Alliance" funds us indirectly. It started with six studios back in '49; But we've had periods when there were 44 movie companies in our organization. Currently there are 23 members, including a few representatives from foreign motion picture studios. We are not affiliated with, nor financed by, Japanese government.

QUESTION: Wasn't it connected with the government at one time?

EIRIN: The first director of the board was Mr Takahashi, the former Minister of Education, at that time there was some association between the government and the organization. But all that ended by the mid '50s. Today, the director is Mr Shimizu.

So, in answer to the original question, Eirin receives operating money directly from the "examining fee" it charges studios to review the product.

QUESTION: How much does Eirin charge the studio for a screening?

EIRIN: 100 Yen per meter of film. The cost for an average movie screening would be 246,600 Yen {approximately \$2000 in USA currency}.

An assistant director checks actress Eve for uncooperative pubic hair, as Jun Miho looks on



QUESTION: What happens if you screen a film which you find to be objectionable?

EIRIN: In that case, we return the movie to the studio without our seal of approval. We make suggestions on how the film could be altered to fit within the current legal restrictions.

QUESTION: Let's say the studio follows your suggestions and makes the changes, then what? Do they resubmit the film and pay the screening fee again?

EIRIN: Well, of course they do. How else would we know the film was altered to our specifications. Then, if the film falls within the legal perimeters, we issue our seal.

QUESTION: What happens if a studio refuses to make the alterations. Does Eirin get involved in a law suit?

EIRIN: We do not sue nor bring lawsuits against anyone, studios or theaters. That's the responsibility of the Prosecutor's Office. And sometimes, in the case of foreign films, the Minister of Finance can levy such suits through the Japanese Customs Bureau.

Eirin examines and makes suggestions. This organization has two functions: to examine the film and advise the movie studio as to the current legal situation regarding censorship and obscenity based on our interpre-

tation of the law; and if, according to our criteria, the studio has acted within the legal standards, we will support them against any governmental prosecution which may arise. Advise and protect, that's our position.

QUESTION: What type of obscenity cases have involved Eirin?

EIRIN: There have been obscenity cases against studios. But usually it's the movie director who gets sued for "public indecency." Sometimes actresses are also prosecuted because of the way they allowed themselves to be filmed.

QUESTION: Are scenes actually edited from films?

EIRIN: I want to emphasize our position again. We do not censor. We only advise the studios pertaining to the content of the films. Eirin has the responsibility of viewing the movie and issuing a certification seal. We cannot give our Approval Code if the film contains material which we know is against the law.

QUESTION: Since theaters are also members of the Alliance, a film without the Eirin seal will not get distribution. Isn't that correct?

EIRIN: You are correct, most theaters in Japan will not run a film that doesn't have the Approval Code. However, I think there are some

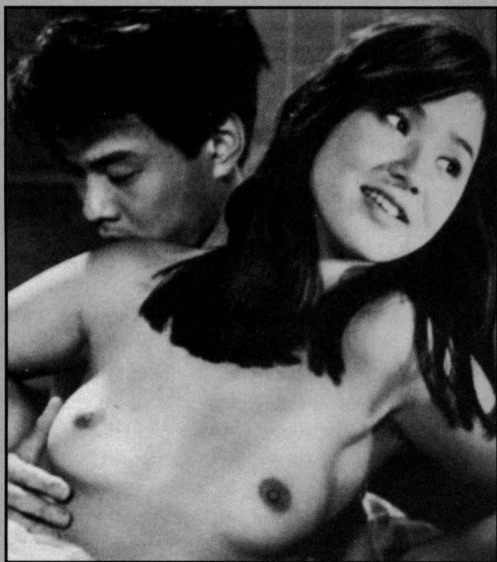
theaters, some underground theaters, showing films which include objectionable elements, that is — films without the Eirin stamp. But that's out of our jurisdiction, it's a matter for the prosecutor and the police.

QUESTION: What is actually being fogged? Pubic hair or genitalia?

EIRIN: Remember, we only make suggestions to the filmmakers. But, today, I guess genitalia is being censored. Since August of 1994, with the Japanese release of the French movie *Belle Noiseuse*, the rule has softened. This film was released theatrically without the fogging of any pubic hair. Today, the interpretation of the "public decency" laws seems to be if *hair* is naturally part of the film's expression then it is considered acceptable. Regarding *Belle Noiseuse*, the main actress is an artist's model, considered an "object of art." To censor that would be interpreted as presumptuous on our part.

QUESTION: Do you have an opinion on the future of censorship?

EIRIN: Officially, I have no comment.



actress Arisa Hayashi is no stranger to censorship

The Films:

An Alphabetical Listing and Critique

ABNORMAL EXCITEMENT:

NAO SAEJIMA (1989)

[Saejima Nao: Ijo Kofun]

director: Masahiro Kasai

**Nao Saejima • Toru Nakane
and Taikei Shimizu**

Excess Films

★★★

In this *pink* thriller, AV {*Adult Video*} starlet **Nao Saejima** plays a wife who inexplicably develops the psychic ability to “*contact the spirit world.*” Her opportunistic husband Toru (**Toru Nakane**) convinces Nao to conduct seances designed to milk large money from people suffering the loss of a loved one. They rake in the bucks, with little regard for sinister repercussions. But then the King of the Darkside gets angry over the crass display and kidnaps Nao. Her husband hires a Chinese monk to help find the psychic wife. This unlikely duo goes looking for her in the netherworld where they encounter an alternate galaxy of chills and sexual perversions.

Another grand variation on the *pinku eiga* theme by **Masahiro Kasai**, the future director of **Female Neo Ninjas** (1991) {see separate listing}. The cast is also quite good. **Toru Nakane** shows why he is gen-

erally considered one of the best actors in the pink business. **Nao Saejima** surprised everyone with her assured performance (AV actresses seldom were capable of making the transition into “real movies” where they were actually expected to deliver lines of dialogue). She was later picked by **Hisayasu Sato** to star in his mainstream production **Meet Me In The Dream: Wonderland** (1996).

ABNORMAL PASSION CASE:

RAZOR (1977)

[Ijojochi Jiken: Kamisori]

director: Giichi Nishihara

Yuri Izumi • Jiro Kakubu

Aoi Eiga

★½

Reiko (**Yuki Izumi**) is worried about her father. It seems while they were making love, he almost died from a heart attack. She goes to an attorney/friend who advises her to find somebody else, get married and stop playing around with her daddy because “he’s too old and susceptible to a stroke.” Reiko asks the lawyer to become her fiance, but he can’t. He’s already committed to another woman. But that doesn’t stop the attorney from attacking her on the sofa. Their lustmaking is interrupted by a phone

call from his girlfriend. After hanging up, he tells Reiko: "I don't need to rape you after all, Yoshiko is coming over." But he does agree to pose as her fiance in a meeting with papa. To convince the old man that this is indeed true love, Reiko allows the lawyer to shave her pubic hair (thus the title of the film). Daddy is so overcome with grief that he has a fatal heart attack; Reiko, in her anguish, kills the attorney with a butcher knife.

Another staggering sleaze-fest from director **Giichi Nishihara** {also see **Grotesque Perverted Slaughter** (1976), **I'll Rape You Whenever I Want** (1977) *et al.*} Rumor has it that he cranked out an untold number of these kinky pink movies for a "front" film studio owned by the Osaka yakuza. **Nishihara** was a professional boxer in the early '50s. Initially, he broke into the film business as an actor, playing a fighter in the movie **Town Of The Iron Fist** [*Tekken No Machi*] (1953). While still in his 20s, Nishihara drifted from studio to studio (*Daiei* to *Shochiku*, *Mainichi Television* to *Japan Broadcasting Association*) until he was tapped to establish **Aoi Productions** in 1966, a company which would specialize in new sex market. However, it wasn't until he "discovered" **Yuri Izumi** — in the early '70s — that his films became box office hits. She brought a touch of class to Nishihara's lurid productions, Miss Izumi is especially memorable in **Please Rape Me Once More** (1976). Apparently, they are husband and wife.

ABNORMAL RAPE (1968)

[Ijoh Bohkohzai]

director: **Toshio Okuwaki**

**Masayoshi Nogami • Kaori Aihara
Setsu Shimizu • Miki Hayashi
and Honey Yoshikawa**
Nihon Cinema

★½

While a case could be that *all* rape is *abnormal*, this film dwells on the deranged behavior of one particular sociopath, Eiji (**Masayoshi Nogami**). He viciously assaults a naive farm girl (**Kaori Aihara**) who's visiting her city-wise girlfriend, Nori.

Actor **Nogami** has cinematically raped his way across two decades (*i.e.*, from this film to **Seduction Of A White Angel** (1972), to **Office Lady Rope Slave** (1981), *et al.*). But he surprised many pink fans when he came "out of the closet" with the gay films **Legend Of The Big Penis** and **Mansion Of Roses** (both 1983).

Filmmaker **Okuwaki** was a studio director for sleazy *Nihon Cinema* throughout the late '60s (see separate listing for **Taste Of Women** [1967], **Sweet Wedding Night** [1968], to name only two).

ABNORMAL REACTION:

ECSTASY (1967)

[Ijo Na Hanno: Monzetsu]

director: **Giichi Nishihara**

Tamaki Katori • Mari Azusa

Teruko Amano • Yasushi Matsura

Aoi Eiga

★

A somewhat restrained early project from **Giichi Nishihara**, the director who made a career of sleazy *pinku eiga* in the '70s. He's probably the trashiest filmmaker of them all, the *Jess Franco* of Japan.

This is a low-budget erotic thriller about a grieving widow (**Mari Azusa**) who discovers that — perhaps — her husband is really alive. Obviously, he is. And he's got a pretty little thing on the side. The betrayed

wife concocts a unique revenge which impales the lovers on a stake in their bed.

Gutter cinema with little to offer. The violence is fleeting. Even the sex scenes are stilted when compared to Nishihara's later efforts.

ABNORMAL SEX CRIMES (1969)

[Ijoh Sei Hanzai]

director: Koji Seki

Mari Nagisa • Kohei Tsuzaki

Nami Katsura • Midori Enoki

Yamoto

★★

Minor sleaze-artisan Koji Seki (i.e., *Erotic Culture Shock: Swapping Partners* is his only marginal claim-to-fame) recruits a bevy of *World Eiga/Nihon Cinema* starlets for this mean-spirited tale about a man's brutal treatment of women. Giving new meaning to date-rape, this psycho captures girls, ravishes them mercilessly while he beats these beauties into submission. There's more nudity than many of the '60s entries (Mari Nagisa is especially delicious), but the tone is so misogynist that it can hardly be considered entertainment.

ABNORMAL: UGLY ABUSE

see *Spotlight Section: Hisayasu Sato*

ABUSED SLAVE GIRL (1983)

[Gyakutai Dorei Shoujo]

director: Akira Yoneda

Makoto Yoshino • Yuka Takemura

and Shiro Shimomoto

Shinto

★★

Actress Makoto Yoshino began her pink career with *Nikkatsu's Serial Rape* in 1982. She followed that inauspicious debut with many other projects ranging from superfluous {Female College Dormitory Vs

Nursing School Dormitory [1984]} to stellar {Pornographic Ukiyo-E [1983]}. She supplemented her busy *Nikkatsu* schedule with some cinematic slumming, like this picture.

Here, she's joined by another studio alumnus, Shiro Shimomoto, from *Girl And The Wooden Horse Torture* (1983). And they star in this quirky, albeit inferior, production. A woman (Makoto Yoshino) becomes young again through a wonder drug, but a side effect causes nymphomania. She meets an elite business man (Shiro Shimomoto) who is understandably attracted to her feral sensuality. They begin a torrid relationship which eventually escalates into some surprisingly vicious S&M coupling.

This one is all over the board. The story is too unmanageable for director Yoneda's meager talents. He allows too many scenes to unravel "naturally" without respecting the idiosyncratic plot. While the storyline rumbles along unchecked, Yoneda is more concerned about sexual positions than a cohesive narrative.

ADULTERY (1986)

[Furin]

director: Chusei Sone

Miyuki Kojima • Kyoko Takara

and Sho Nagareyama

Nikkatsu

★★★

Miyuki Kojima, an *idol* starlet of the '70s, returns to the screen as a pink actress for director Chusei Sone, in one of his finest movies. She plays a wife who discovers her husband is conducting an affair. He convinces her to "forgive and forget," but Miyuki secretly begins turning tricks to get even. Soon the girl realizes that she actually enjoys it. Despite the tears, the anxiety, and the suffering, Miyuki can't stop herself

from taking strangers into her bed.

Nikkatsu, who lured director **Sone** back into the *pinku* arena with the promise of a bigger-than-usual budget, expected to save their dwindling empire with this ambitious project. The critics ignored the film — not surprising after the insulting caravan of sub-par product released in the mid-80s — and, in turn, the audience never found this movie. It would be **Sone's** last production for the studio. He retired from cinema two years later, after the mainstream hit *Flying in* 1988.

AFFAIR

see **RED SCANDAL**

AFFAIR AT TWILIGHT (1972)

[Tasogare No Joji]

director: **Shogoro Nishimura**

Kazuko Shirakawa • Hidemi Hara

Nikkatsu

★

A housewife, **Reiko (Kazuko Shirakawa)**, is having a liaison with a lower-level gangster hotshot, a man with an amazingly nasty personality. She doesn't love him, but the poor girl is completely mesmerized with his bursts of unpredictable brutality. And so the affair continues. One day, **Reiko** and her brutish boyfriend are seen at a sleazy love-hotel by one of her husband's friends. The dimwitted gangster decides to kill the unlucky witness, but in a ridiculous plot twist, he ends up stabbing the husband instead. **Reiko** is hysterical as she watches the police cart her boyfriend off to jail. The husband slips into a crazed stupor after learning the truth about his unfaithful wife.

This film is indirectly part of **Nikkatsu's** *Apartment Wife* concept {see separate listing}, tied to that series with a similar title (*Affair At*

Twilight instead of *Affair In The Afternoon*), the presence of **Kazuko Shirakawa** in the starring role, and director **Nishimura** riding helm. Also see *Apartment Wife: Mid-Afternoon Affair* for yet another spin-off.

AFTERNOON AFFAIR:

KYOTO HOLY TAPESTRY (1973)

[Hirusagari No Joji: Koto-mandara]

director: **Masaru Konuma**

Yuri Yamashina • Morio Kazama

Nikkatsu

★★½

Similar to early American sexploitation of the '60s, using themes of sadistic confrontation as a substitution for the more socially unacceptable hardcore themes, **Nikkatsu** also gravitated to the sado-sexual arena. This film was the first of its soft-core *Roman-Porno* [*Romantic Pornography*] pics to incorporate S&M.

A young banker is introduced to a girl by his supervisor. She's the adopted daughter of a wealthy client, an old artist who lives on the outskirts of the city. The banker quickly falls in love and wants to marry her. But she holds a terrible secret. The girl is deeply involved in a twisted sado-sex relationship with her stepfather.

The film becomes a character study as the girl tries to detach herself from the shameful but addictive domination of the eccentric artist. **Masaru Konuma** is generally considered one of the better directors with a competent, dependable style as seen in his pink films *Love Hunter: Hot Skin* (1972), *Flower And Snake* (1974) *Wife To Be Sacrificed* (1974), *et al.*

After a couple "featuring" parts, this is the first starring role for **Yuri Yamashina** in a **Nikkatsu** film. The actress is actually **Saeko Tsugawa**, a

pinku eiga veteran from Hiroshi Mukai's stable.

AFTERNOON AFFAIR:

REAR WINDOW (1972)

[Hirusagari No Joji: Uramado]

director: Shogoro Nishimura

Kazuko Shirakawa • Taiji Tonoyama

Junko Miyashita • Keiko Aikawa

Nikkatsu

★★½

Ayuko (Kazuko Shirakawa, once again capitalizing on the popularity of her *Afternoon Affair: Apartment Wife* hit) plays a woman who needs the thrill of voyeurism to get sexually aroused. She's a *kept woman* — a mistress to a older wealthy man — but she also fills her life with a parade of much younger lovers. Before long, one of her studs asks for a substantial loan. Reluctantly, Ayuko begins blackmailing some of the people that she's been peeping. But one of the disgruntled victims turns tables on her by showing incriminating pictures of Ayuko and one of her young lover to the patron footing the bills. Ayuko ends up with nothing when both the old guy and her young romeo dumps her.

There is no relationship between this film and *Nikkatsu's Afternoon Affair: Transformation* (1973). Perhaps the only significance of this film lies in the cinematic foreshadowing, namely both Ms Shirakawa and Junko Miyashita occupying space in the same film. Within the year, after Shirakawa left the pink business to become a housewife in Osaka, Junko snatched her crown and became the Nikkatsu queen.

It's far from great filmmaking, only recommended for Kazuko Shirakawa performance. But she even seems to be growing tired of this convoluted sexual intrigue.

AFTERNOON AFFAIR:

TRANSFORMATION (1973)

[Hirusagari No Joji: Henshin]

director: Noboru Tanaka

Miyoko Aoyama • Keiko Aikawa

and Akira Takahashi

Nikkatsu

★★★

Jun (Akira Takahashi) works as a delivery boy for a flower shop. He's secretly infatuated with a store salesgirl named Ryoko (Miyoko Aoyama). While she may appear to be as pure as falling snow, Ryoko is no virgin. At night, she secretly works as a prostitute to support her young child. Jun discovers the truth one evening when he delivers flowers to a "love hotel" and sees her in action. The incensed young boy tells everyone at work about Ryoko's outside activities. She's fired from the job. And when her fiance hears the truth about his *angelic* bride-to-be, he cancels the wedding. Ryoko is left broken hearted.

Like so many Japanese *pinku eiga*, it's often difficult to grasp the message behind the film. This one is indeed perplexing. Jun is such an immature dreamer that it's impossible to justify his vicious tirade against Ryoko as any kind of reasonable behavior. And Ryoko, truly the film's only sympathetic character, is exposed and destroyed by Jun's ugly denunciation.

In many ways, this film is the flip-side of director Tanaka's earlier "flower shop" parable, *Beads From A Petal* (1972) {see separate listing}. This time his symbolic comparison between Ryoko and her flowers is more poignant, if not heavy handed. Perhaps, the filmmaker's message is nestled comfortably in this metaphor. Ryoko is delicate and beautiful — like her flowers — but she is ulti-

mately cut from the root and left to die.

AFTERNOON RENDEZVOUS (1967)

[Hirusagari No Aibiki]

director: **Hiroshi Mukai**

Shusaku Buto • Kimiko Asuka

Nihon Cinema

★★½

A sex actioner from filmmaker **Hiroshi Mukai** who specialized in both types of cinema throughout his long-lasting career. This time he weaves the story of a bank robber (**Shusaku Buto**) who bumps into his first childhood sweetheart during a holdup. The thief takes the girl (**Kimiko Asuka**) hostage and flees with her. Later, after rekindling their love during a passionate sex scene, they commit a lovers' double suicide.

Significantly, the cast is the peculiar aspect of this film. *Nihon Cinema* usually relied on its stable of studs and starlets for the movies, but this time they used two relatively unknown bit-performers in the starring roles. Neither **Kimiko Asuka** nor **Shusaku Buto** brought much *pinku eiga* experience to the production, starring only in **Fun** (1966) and **Lustful Valley** (1966), respectively. But director **Mukai** was vocal about his desire to make a "relationship movie" here and he didn't want it marred by the audience's "preconceived notions" about the performers.

AIM AT THE PIT (1968)

[Ana O Nerae]

director: **Takae Shindoh**

Yuichi Minato • Yoko Mizusaki

Kanto / Seinen Geijutsu

★★½

A police detective becomes involved with a prostitute (**Yoko Mizusaki**) when he investigates a series of sex slayings.

Kyoko AIZOME'S

SOMBER REMINISCENCE (1983)

[Aizome Kyoko Kareinaru Tsuioku]

director: **Tadashi Yoyogi**

Kyoko Aizome • Masayoshi Nogami

Joy Pack Film

★★

After her debut in *Tetsuji Takechi's* hardcore production of **Daydream** (1981), **Kyoko Aizome** became an overnight sensation, directly resulting in her name-in-the-title clout. For this film, she also plays a sexy wife named *Kyoko Aizome* traveling from Paris through southern France to see her ex-boyfriend (**Masayoshi Nogami**). For the journey Kyoko hires a young male tour-guide who provides fun-n-games along the way. But when she finally arrives, Kyoko discovers the old boyfriend is already happily consumed in a relationship. However, Kyoko believes that she's in love with him. When he rejects her brazen seduction, Kyoko's heart is broken. Poor girl.

ALLEYCAT ROCK (1970-1972)

[Noraneko Rokku] 5 Episodes

Here's a collection inspired by *Toei's* inferior **Delinquent Boss** series, initially cloned from *Roger Corman's* notorious biker flick **Wild Angels** (1966). This time, it's *The Alleycats*, a bad-ass gang of females led by sultry **Meiko Kaji**, future star of **Lady Snowblood** (1973-1974).

Nikkatsu Studios, often described as the *American International* of Japan, were masters at this kind of teen-oriented fare. Although the studio became predominately the home for sexy *pinku eiga* (pink movies) by the end of 1972, its name is long associated with the best looking, the hippest, the most fashionable exploitation films in the Nippon marketplace. This collection is a prime ex-

ample sexually oriented-action movies, five excellent entries over a two year period.

Studio editor **Yasuharu Hasebe** developed the concept and he directed three of the five installments. Later, he would join **Nikkatsu's** *roman porno* division (making stylish adult movies like **Rape!** [1976]), but with this project he delivered his finest films. Ultra-chic, yet surprisingly grim. This is not a series in the truest sense of the word. While most cast members remain the same throughout, there is no direct relationship between the sequels. Often the entries end with the gang being dissolved or members getting killed.

Alleycat Rock: Female Boss [#1] stars homely pop singer **Akiko Wada**, but she is murdered by a Yakuza torpedo after the girls get caught in a boxing scam. Her lieutenant (**Meiko Kaji**) takes over the gang and seeks revenge.

Alleycat Rock: Wild Jumbo [#2] came quickly on the heels of #1, as soon as the studio realized it had a hit. **Toshiya Fujita** was tapped to direct. He had made two successful JD movies for the company in the late '60s (**Juvenile Delinquent: Howling At Sunrise** [1967] and **Youth Fortress** [1969]) so **Fujita** seemed to be the logical choice. It's the story of a crooked Christian preacher who tries to sucker the girls into a scheme aimed at robbing his ministry and splitting the money.

Simultaneously, the studio started yet another sequel, this one helmed again by **Hasebe**, called **Alleycat Rock: Sex Hunter**. Actress **Meiko Kaji** and her Alleycats were shuttled back and forth between the two sound stages, but the male leads stayed put. **Tatsuya Fuji** (future star of **In The Realm Of Senses** [1976]) is in #2;

and #3 features TV actor **Rikiya Yasuoka**.

The third one is generally considered the best in the series. It's about a gang of interracial kids called The Brats. Their leader is looking for his missing sister. Meanwhile, there's another gang called The Eagles and these guys are the equivalent to America's Skinheads. They hate anybody who's not Japanese, but they especially hate black people. This hatred is *justified* because the leader's sister was raped by a black soldier from the nearby military base. Then there's the female Alleycats, bikers who enjoy a night on the town with the America GIs. The city erupts like a powder keg when Eagles gang-rape and assault the Brats' missing sister. The Alleycats get caught in the middle of a deadly Prejudice War. This episode was rewritten by the scripter **Yukihiro Sawada** and turned into a *Nikkatsu pinku eiga* in 1972 under the title **Sex Hunter: Wet Target** (see separate listing).

Director **Yasuharu Hasebe** keeps the same locale for **Alleycat Rock: Machine Animal** [#4] as **Meiko** and her female bikers try to help two American soldiers defect to Sweden after being framed on drug trafficking charges. And **Toshiya Fujita** returns to direct **Alleycat Rock: Crazy Riders '71** [#5]. The Alleycats are no longer a motorcycle gang, now they are a clan of hippies living on a commune in Shijuku. **Yoshio Harada** (future star of **Hunter In The Dark** [1979] and **Last Frankenstein** [1992]) is **Meiko's** boyfriend, the son of a powerful yakuza boss, who doesn't want to go back to his gangster father even if it means war. And, of course, it does.

The series came to an abrupt end when **Meiko Kaji** left *Nikkatsu* to

star in *Toei's Female Prisoner: Scorpion* series (Joshu Sasori) beginning in 1972. Director **Hasebe** made a very loosely based sexy sequel in 1974 called *Sengoku Rock: Female Warriors* {see *Naked Seven* for information}.

Here are the *Alleycat Rock* films. Individual ratings are unnecessary; each movie is recommended:

► **Alleycat Rock:**

Female Boss (1970)

[Noraneko Rokku: Onna Bancho]

director: Yasuharu Hasebe

Akiko Wada • Meiko Kaji

► **Alleycat Rock:**

Wild Jumbo (1970)

[Noraneko Rokku: Wairudo Janbo]

director: Toshiya Fujita

Meiko Kaji • Tatsuya Fuji

► **Alleycat Rock: Sex Hunter** (1970)

[Noraneko Rokku: Sekkusu Hanta]

director: Yasuharu Hasebe

Meiko Kaji • Rikiya Yasuoka

► **Alleycat Rock:**

Machine Animal (1970)

[Noraneko Rokku: Mashin Animaru]

director: Yasuharu Hasebe

Meiko Kaji • Tatsuya Fuji

► **Alleycat Rock:**

Crazy Riders '71 (1971)

[Noraneko Rokku: Boso Shudan '71]

director: Toshiya Fujita

Meiko Kaji • Yoshio Harada

ALMOST RIPE

see **EXTRACURRICULAR ACTIVITIES**

ALMOST RIPE MADONNA

see **DETECTIVE WITH SUNGLASSES** series

AMOROUS FAMILY:

LIKE A FOX AND RACCOON (1972)

[Koshoku Kazoku: Kitsune To Tanuki]

director: Noboru Tanaka

Mari Tanaka • Mikiko Sakai

Hidemi Hara • Chigusa Takayama
Nikkatsu

★★

When they discover their mother is about to die from cancer, four greedy sisters (and their mates) visit the family mansion. Mother is rich, but ever since the death of the patriarch she's also become eccentric. Mom invested the entire family fortune in a 2 million dollar diamond. While the young people are alternately bickering with one another and cheating on their spouses, mom is resting in her bed fondling the valuable gem. Eventually the mother gives up the ghost and dies. All the heirs attempt to find the precious diamond, but it has disappeared. Apparently, mom's last defiant act was swallowing the diamond to keep her money-hungry daughters from getting their paws on it.

This "inheritance" sex-comedy is not in the same league as either of **Tanaka's** previous *Nikkatsu* endeavors, *Night Of The Felines* or *Woman On The Night Train* (both 1972). It has all the markings of a "work for hire," simply devoid of the artistic touches which usually characterize his films. It's fun, but forgettable.

ANGEL GUTS (1978-1995+)

[*Tenshi No Harawata*] **9 Episodes**
Takashi Ishii / Nikkatsu Studios

Initially, **Takashi Ishii** had a difficult time breaking into motion pictures. Like many of his contemporaries, he wanted to make movies because he *loved* movies. But **Ishii** didn't particularly love the compulsory education requirements necessary for getting into the business. He did poorly in college, even failing his film production courses. He blamed it on asthma problems.

In 1972, **Ishii** began drawing. He

put together an adult *manga* [comic book] called **Angel Guts** [Tenshi No Harawata] which saw publication the following year. The darkly surreal images caught the attention of **Nikkatsu Studios** who hired **Ishii** to write a screenplay based on the manga. **Angel Guts: High School Coed** was released in 1978 and became a surprise hit. This began a series of seven films including **Angel Guts: Red Porno** (a 1981 thriller by *Evil Dead Trap* director, **Toshiharu Ikeda**) plus two movies directed by **Ishii** himself.

The *Angel Guts* films (as with most everything else by **Ishii**) are instantly recognizable due to a preoccupation with water and, like the mangas which influenced them, they are filled with an excessive quota of rain. Any excuse for dripping water or any type of liquid coating is snatched by the filmmaker to create a glistening, colorful shroud of evil. Often these watery images begin harmlessly [*i.e.*, a shot of a drain during a shower] but become quite horrifying as they slowly mix with large helpings of blood and gore. This is a favorite technique, used four different times in **Ishii's** self-directed **Red Lightning** (1994).

Besides the well-written **Ishii** scripts, the series benefits immeasurably from the vision of its strong directors, **Chusei Sone** (*Erotic Sisters* [1972]), **Noboru Tanaka** (*Walker In The Attic* [1976]) and, of course, **Toshiharu Ikeda** (*Evil Dead Trap* [1988]). Conservative critics have dismissed these films as "rape thrillers appealing to the most unpleasant of instincts" but the movies are, more accurately, darkly sinister works of exploitive art.

The *Angel Guts* series is listed in chronological order:

► **ANGEL GUTS:**

HIGH SCHOOL COED (1978)

[Jokousei Tenshi No Harawata]

director: **Chusei Sone**

Machiko Ohtani • Sansho Fukami

Megu Kawashima • Kenji Kasai

Nikkatsu

★★½

Tensions flare and violence erupts in a suburban high school after a pretty cheerleader, **Nami (Machiko Ohtani)** is raped by a delinquent gang. **Tetsuro (Sansho Fukami)** is the gang leader who, infatuated with **Nami**, rescues her and becomes the outcast. The film highlights his dilemma in choosing between loyalty to **Nami** or his gang.

This story, like all the other in the series, is based on the manga by **Takashi Ishii**; however the script is written by **Toshiharu Ikeda**, future director of many popular thrillers including **Evil Dead Trap** (1988).



► **ANGEL GUTS:**

RED CLASSROOM (1979)

[Tenshi No Harawata Akai Kyoshitsu]

director: **Chusei Sone**

Yuuki Mizuhara • Keizo Kanie

Jun Aki • Minako Mizushima

Nikkatsu

★★★½

Muraki (Keizo Kanie), a writer for a men's magazine, is doing a feature on starlet **Nami (Yuuki Mizuhara)** in a cult porno film. He becomes obsessed with finding her, but then discovers that she was really an unwilling victim in the *too real* classroom rape flick. After a short romance, they become separated. He locates her three years later, only to find that she has slipped into prostitution and live sex-shows.

This is among director **Sone's** best films, punctuated by an amazingly intricate single camera shot that twists-

n-turns through endless corridors and neon back-alleys.



► **ANGEL GUTS: NAMI** (1980)

[Tenshi No Harawata: Nami]

director: **Noboru Tanaka**

Eri Kanuma • Takeo Chii

Minako Mizushima • Kyoko Aoyama

Nikkatsu

★★★

Nami (**Eri Kanuma**) is a *repowriter* (Japanization for field reporter) doing an article on rape for a women's magazine. In her investigation she meets a man writing a similar expose' for a man's magazine. The two decide to combine notes and they discover a mysterious serial-like pattern.

Director **Tanaka**, who had been on the skids for the past few years, found critical acceptance and strong box-office numbers with this comeback film. However, some critics reprimanded **Tanaka** for altering the intrinsic qualities of *Ishii's* central character, Nami, from a forlorn girl to a bubbly extrovert.



► **ANGEL GUTS:**

RED PORNO (1981)

[Tenshi No Harawata: Akai Inga]

director: **Toshiharu Ikeda**

Jun Izumi • Masahiko Abe

Kyoko Ito • Miiko Sawaki

Nikkatsu

★★★

A department store employee, Nami (**Jun Izumi**), is fired because she's been moonlighting as a model for an SM porno magazine. In reality, she lost the job because her lecherous boss wanted the girl to be his mistress and she didn't respond positively to the suggestion. Apparently, Nami is a *good girl*. Then what's she doing in an SM porno magazine? That was an accident; a mistake. She accepted a fashion model job and

ended up getting raped and abused for the camera. But then her photo layout becomes popular { "*It's so real! The girl looks like she's really afraid!*" }, attracting a collection of undesirable fans. Depressed, she finds herself flirting with Muraki (**Masahiko Abe**), a handsome young guy who had searched her out. She knows this man may not be good for her, but she gives into the temptation. This decision climaxes into a heart-pounding thriller nestled firmly inside the ugly underbelly of urban horror. Stylishly directed in stirring garish colors and lurid close-ups by **Toshiharu Ikeda**.

"This film was scheduled as *Nikkatsu's* big New Year's holiday release," Director **Ikeda** commented in *Asian Cult Cinema* #17. "They gave me the project on December 3. The script, based on **Takashi Ishii's** manga, was written in four days and then we went directly into production. The movie has a certain tension — probably because of the rushed shooting time."

As it turned out, this would be **Ikeda's** last movie with *Nikkatsu*. "I had a big fight with the studio bosses over this film. They forced me to edit out an 'objectionable' scene," he said, "I really believed it was crucial to the movie. But they told me 'it's gone' and it was gone. I quit because of that." The popular filmmaker joined the **Director's Company** where he made a number of thrillers. He moved to **Toei** in the late '80s. Mr **Ikeda** will always be remembered for **Evil Dead Trap** (1988), generally considered the best of the contemporary Japanese horror films.



► **ANGEL GUTS: ROUGE** (1984)

[Tenshi No Harawata: Rouge]

director: **Hiroyuki Nasu**

Emi Shindo • Kazuyo Matsui
Shohei Hino • Yuuki Kitazume
Nikkatsu

★★★

Shohei Hino plays Tsutomu, a magazine editor, who become infatuated with a porno actress named Yoko (**Emi Shindo**). He begins a private investigation and discovers she had changed her name from Nami {*but of course, all Ishii heroines are "Nami"*}. Today, the woman is divorced, but she formerly married to an elite businessman. Her descent from riches was caused by Muraki (**Shohei Hino**), a man who convinced her to get involved in sex movies. He, then, later seduced the woman, forcing the breakup of the marriage. Simply, Muraki destroyed Nami's life. She hates him for it and wants to kill him. Nami acts on this impulse (or does she?). The "killing" is constructed in such a way that the viewer isn't sure if she has (or hasn't) committed the murder. Some critics have even suggested editor Tsutomu as the real killer. This enigmatic conclusion caused mixed reviews for the film, with some people expressing frustration over the denouement while others praised the artistic ambiguity.

However, most everybody agrees that director **Nasu** has delivered his best film, peppered with stylish cinematography and an exquisite use of color {certainly a departure from his **Beautiful Wrestlers** [1984] or **Lesbians In Uniforms** series [1983-1984]}. Plus he elicits some convincing performances, especially from **Emi Shindo** as the woman who hits rock bottom.



► **ANGEL GUTS: RED ROPE — "UNTIL I EXPIRE!"** (1987)
[Tenshi No Harawata:
Akai Nawa Hateru Made]

director: Junichi Suzuki
Kanako Kishi • Masahiko Abe
Mizuho Nakagawa • Rina Hayashi
Nikkatsu

★★★

As with all the other entries in this series, it's based on a manga written by **Takashi Ishii**, with script by Ishii himself. Director **Junichi Suzuki** (no relation to *Seijun*) won *Nikkatsu's* Best Film award in 1987 for this movie. The notoriety caught the attention of **Shochiku Studio** boss **Kazuyoshi Okuyama** who offered him a contract. To distance himself from his pink roots, Suzuki changed his name from *kanji* symbols to *hira-gana* {phonetic spelling}. At **Shochiku** he directed a steady diet of family comedies. In 1992, he produced the American film **In the Soup**.

Muraki (**Masahiko Abe**) is kicked out of the house after a vicious argument with his wife. The man finds himself on a midnight train, ambling aimlessly, when he meets Nami (**Kanako Kishi**). She's a forlorn girl with noticeable bondage scars on her wrists. Muraki envisions red rope linking them together.¹ These two strangers are drawn to each other and tumble into a sadistic relationship.

¹In Japan, the traditional notion of ageless love is portrayed by red thread linking two people together from their previous lives. Here, *Ishii* is parodying that concept by using rope.



► **ANGEL GUTS:**

RED DIZZINESS (1988)

[Tenshi No Harawata: Akai Memai]
director: **Takashi Ishii**
Mayako Katsuragi • **Naoto Takenaka**
Nikkatsu

★★★

Scripter **Takashi Ishii** is finally given the opportunity to direct.

A night-shift nurse, Nami (**Mayako Katsuragi**), is brutally raped during

her hospital duty. The girl goes home early but only stumbles into another shocking situation when she finds her photographer boyfriend in bed with one of his models. Upset, Nami storms out of the house into the path of an oncoming car. Muraki, (**Naoto Takenaka**), an on-the-lam embezzler, swerves his vehicle in the nick of time. He grazes the girl, knocking her unconscious but not seriously hurt. Muraki packs Nami into his car, later raping her. They begin a tenuous relationship, but it's plagued with Nami's distrust for men (*rightly so*). The film crescendos into a surprisingly grim finale with hero Muraki getting accidentally killed at a gas station. This was an early role by actor **Naoto Takenaka** who found international popularity as *Edogawa Rampo* in **Rampo** [*Mystery of Rampo*] (1995) and later won awards for his supporting role in **Shall We Dance** (1996).



► **ANGEL GUTS:**

RED LIGHTNING (1994)

[Tenshi No Harawata: Akai Senko]

director: **Takashi Ishii**

Maiko Kawakami • Jinpachi Nezu

Noriko Hayami • Shingo Tsurumi

Nikkatsu

★★★

A female magazine designer (**Maiko Kawakami**) agrees to substitute as cameraman during the shooting of a *pinku eiga*. The brutal rape scene unleashes distant, better forgotten, memories and she quits the project. Strange things start happening to her. And before long she wakes up in bed with a complete stranger who has left blood all over the place. He's also quite dead.



► **ANGEL GUTS: NIGHT IS**

FALLING AGAIN (1995)

[Tenshi No Harawata:

Yoru Ga Mata Kuru]

director: **Takashi Ishii**

Yui Natsukawa • Jinpachi Nezu

Nikkatsu

★★★

Nami's husband is a Narcotics Agent on a dangerous undercover mission. One day he turns up dead. But instead of being honored as a cop who died in the line of duty, he's denounced as a member of the drug syndicate. Nami (**Yui Natsukawa**) wants to clear her husband's name, so she goes into the underground. But her enthusiasm is quickly offset by a vicious gang-rape after which she tries to commit suicide. Undercover cop, Muraki (played by **Jinpachi Nezu** once again) saves her and they continue the investigation together. In a surprise ending, Nami discovers that her husband was killed by Muraki to protect his cover.

ANGEL TO

BE SACRIFICED (1988)

[Ikenie Tenshi]

director: **Katsuhiko Fujii**

starring **Mayako Katsuragi**

★★½

Let's see, how many ways to milk this *Ikenie* moniker—? The year before **Nikkatsu** tried **Sisters To Be Sacrificed** and **Wife To Be Molested**, neither of which amounted to more than inept facsimiles of the **Wife To Be Sacrificed** (1974) masterpiece.

And now comes *Angel To Be Sacrificed* which strongly benefits from **Mayako Katsuragi**'s debut performance (she would quickly find success with **Takashi Ishii**'s **Angel Guts: Red Dizziness** [also 1988]) and the competent direction of **Katsuhiko Fujii**, certainly one of the sado genre's best filmmakers. But, as

with most *Nikkatsu* titles produced in the mid-80s, the story is weak, lacking any significance beyond the obvious mean-spirited dimension.

Ms Katsuragi is an innocent but alluring office lady who gets kidnapped by a co-worker. He tortures her and rapes her until she learns to love him. In the real world, this feat could take a lifetime. But in *Fujii*'s reel world, it takes about 20 minutes.

ANIMAL IN THE AFTERNOON see NURSES' JOURNAL

ANNE'S LULLABY (1982)

[Anne No Komori Uta]

director: Shogoro Nishimura

Michiko Komori • Tokuko Watanabe

Yuki Yoshizawa • Go Choho

and Hiroshi Unayama

Nikkatsu

★★½

Just after the tombstone and casket has been ordered for director **Shogoro Nishimura**, he surprises even his toughest critics with a film that sparks and catches fire, reminding everyone once again of his formidable exotic pink roots. This madcap sex-farce is such a movie.

Michiko Komori,¹ lead singer from the pop group *Triangle*, plays a 21 year old mistress, Anne, who lives alone but dreams of sharing a place with her apprehensive lover. Anne also babysits for wives in the neighborhood while they're out on the streets conducting their afternoon prostitution business. Eventually, everyone finds out what everybody else is doing, escalating the film into a fun, breakneck comedy.

¹Singer Michiko Komori's last name means *lullaby* in Japanese.

APARTMENT WIFE series

[*Danchizuma Hirusagari No Joji*]

21 Episodes (1971-1979) Nikkatsu

In **Apartment Wife #1: Affair In The Afternoon**, a sexually frustrated wife looks elsewhere for an orgasm when her husband can't satisfy her. She takes on an outside lover. But her secret is discovered by a madam who blackmails her into becoming a prostitute.

This film is significant, not necessarily for its plot, but rather because it was the commencement of *Nikkatsu Studio*'s new direction in filmmaking. The sluggish studio, reeling from a series of disastrous projects, took a chance with a new type of film, promoted to the public as *Roman-Porno* (a Japanized/English term derived from the words *Romantic Pornography*).

The studio's idea was to make serious, artistic movies with controversial sexual themes. This concept deviated considerably from previous Japanese productions which often had strong sexual content but actually dealt with more socially acceptable topics. With the release of this film in 1971, *Nikkatsu* introduced "mainstream" adult exploitation to Japan.

This huge hit also paved the way for the highly successful, long running **Apartment Wife** series. **Shogoro Nishimura** directed seven of the 21 entries, between 1971 and 1979. His films are generally considered the best of the collection, although **Saburo Endo's Apartment Wife: Unforgettable Night** (1972) and **Akira Kato's Apartment Wife: Afternoon Beast** (1974) also received surprisingly enthusiastic notices from the critics.

Significantly, unlike many other *Nikkatsu* collections produced in the late '70s (**Female Teacher** series, for example), this collection seldom slipped into the more lucrative misogynist S&M melange (only **Apartment**

ment Wife: Afternoon Beast [1974] gets involved in sado exploitation). No matter how sleazy, the films always stayed true to their roots, focusing on the prototypical concept of "ordinary people in erotic situations." Director **Nishimura's** goal was to appeal directly to the Japanese Working Class by accentuating scenes of *everyday life* (e.g., close up shots of cascading beer-bubbles, forbidden glimpses of under-arm stubble, rows of lower-income housing [more closely resembling American *projects* than the typical apartments seen in most Nippon movies]). His films manage to capture the essence of the typical Japanese people. Without ever being condescending, these movies speak to a person existing in a tiny space, living a hopelessly monotonous life sprinkled occasionally with welcomed bursts of sexuality.

The director pays particularly close attention to his characters, often allowing their lusty personalities to carry the tale without clichéd action subplots. This results in a highly unique voyeuristic view of life, seldom achieved in the cinema, conceptually similar to the early American screen adaptations of **Erskine Caldwell** novels like **God's Little Acre** (1958).

Perhaps credit must also be given to actress **Kazuko Shirakawa** who delivers her role with a wide-eyed innocence that is both fresh and convincing. She is often regarded as the first **Nikkatsu** queen. However, today, her "sex-star" status is highly ironic since she has openly admitted to being a virgin when she made these films. "I was scared to death," she said in an interview for **Book Cinematheque**, "I didn't know how to express the ecstasy expected from these parts." Perhaps her natural chastity is ultimately responsible for the initial

success of the series. However, Ms Shirakawa was replaced after the second episode when the studio decided to develop similar ventures for the immensely popular actress {see the knockoffs **Affair In The Afternoon** and **Affair At Twilight** [both 1972]}.

Junko Miyashita took over the role for the third episode, **Apartment Wife: Unforgettable Night** (in late '72). Despite favorable reviews for Ms Miyashita's performance, **Nikkatsu** executives made the decision to use the series as a *springboard* for their upcoming starlets, as a result she was replaced by **Akemi Nijo** for the next installment, **Apartment Wife: Afternoon Bliss**. Despite **Shogoro Nishimura's** competent direction, the film failed. Ms **Nijo's** lackluster performance was blamed for the regression. The studio quickly reinstated **Junko Miyashita** to the series and rush-released **Apartment Wife: Prime Woman** before the end of the year. Ms Miyashita stayed with the series for many episodes to follow, as well as starring in numerous other studio movies {i.e., she made thirteen feature films in 1973 alone}. Miyashita is generally considered the second major Nikkatsu queen (heiress to the throne of **Kazuko Shirakawa** upon her retirement).

After **Miyashita** slinked through eight episodes (1972-1974), the Nikkatsu executives decided it was time for a new and younger leading lady. **Rumi Tama** was their choice, becoming the 4th apartment wife. She premiered in the **New Apartment Wife** series which the studio mounted in mid-1974. The original **Apartment Wife** creator, **Shogoro Nishimura**, helmed the project, **Prostitution In Building #13**, produced from his own script. But this film,

like most everything else released by Nikkatsu in 1974, failed to attract much of an audience.

Tama's husband, the legendary pink director **Akitaka Kimata**, came out of an early retirement and wrote the script for her second venture. **Blue Film Woman** is the story of a man who recognizes his wife in a porno film (many film buffs still insist this is the prototype for **Takashi Ishii's Angel Guts** films [especially **Red Classroom**] which Nikkatsu produced in 1978). Fortunately for everyone involved, the chemistry worked; the venerable **Apartment Wife** series was back on track. **Rumi Tama** turned down the next entry, complaining about the weak script as penned by director **Shinichi Shiratori**. She would not return to the series until 1978.

Meanwhile **Junko Miyashita** continued her career as an older, more experienced "apartment wife" in the new **Nikkatsu** series **Housewife's Experience: Tenement Apartment** {see separate listing}. In 1977, she came back to the original **Apartment Wife** series for a highly publicized episode directed by **Shogoro Nishimura** called **Rainy Day Affair**.

During the concluding years (1976-1979), the series averaged two installments per year (rather than the customary 3 to 5). This period introduced three new apartment wives — **Aoi Nakajima**, **Yu Mizuki** and **Erina Miyai** — who alternated between the films, usually depending on which director was tapped for the project. Of these, **Shogoro Nishimura's Flesh Financing** is generally considered the best, critically acclaimed for its darkly humorous storyline. **Yu Mizuki** plays a woman who turns to gambling to compensate for her lousy marriage. Then, hope-

lessly in debt, Yu turns to a yakuza loan shark; she ends up paying the interest with her body. However, Yu organizes other put-upon women into a feminist army who rally against the bad gangsters. The whole thing ends in a happy note when all the women become prostitutes, enabling them to pay their bills legitimately.

Koyu Ohara is the assistant director for the early episodes. Within the year he became a trusted studio filmmaker {see **Passionate: Ohichi's Love Song**} delivering films exclusively for **Nikkatsu** until the mid-80s, including the blockbusters **Fairy In A Cage** (1977) and the **Pink Tush Girl** series (1978-1980).

Other films in the series; the titles marked with [•] are generally considered the best ones:

• **Apartment Wife: Affair**

In The Afternoon (1971)

[Danchizuma Hirusagari No Joji]
Kazuko Shirakawa • Maki Nanjo
Tatsuya Hamaguchi • Yoko Mita
director: *Shogoro Nishimura*

• **Apartment Wife:**

Secret Rendezvous (1972)

[Danchizuma Shinobiai]
Kazuko Shirakawa • Keiko Aikawa
director: *Shogoro Nishimura*

• **Apartment Wife:**

Unforgettable Night (1972)

[Danchizuma Wasurenu Yoru]
Junko Miyashita • Tatsuya Hamaguchi
director: *Saburo Endo*

Apartment Wife:

Afternoon Bliss (1972)

[Danchizuma Hirusagari No Modae]
Akemi Nijo • Hironobu Takahashi
director: *Shogoro Nishimura*

Apartment Wife:

Prime Woman (1972)

[Danchizuma Onna-zakari]
Junko Miyashita • Tatsuya Hamaguchi
director: *Saburo Endo*

• **Apartment Wife:**

- Night of The Rape** (1973)
[Danchizuma Ubawareta Yuru]
Junko Miyashita • Kazuko Shirakawa
director: Saburo Endo
- Apartment Wife:**
Night of Pleasure (1973)
[Danchizuma Kanki No Yuru]
Junko Miyashita • Masumi Jun
director: Saburo Endo
- Apartment Wife:**
Scent of a Woman (1973)
[Danchizuma Onna No Nioi]
Junko Miyashita • Keiko Aikawa
director: Shinichi Shiratori
- **Apartment Wife:**
Playing with Fire (1973)
[Danchizuma Hiasobi]
Junko Miyashita • Katsuo Yamada
director: Shogoro Nishimura
- **Apartment Wife:**
Afternoon Seduction (1974)
[Danchizuma Hirusagari No Yuuwaku]
Junko Miyashita • Moeko Ezawa
director: Shogoro Nishimura
- **Apartment Wife:**
Afternoon Beast (1974)
[Danchizuma Kemono No Hirusagari]
Junko Miyashita • Akira Hanagami
director: Akira Kato
- New Apartment Wife:**
Prostitution In Building #13 (1975)
[Shin Danchizuma Baishun
Gurupu 13-Gokan]
Rumi Tama • Hidetoshi Kageyama
director: Shogoro Nishimura
- **New Apartment Wife:**
Blue Film Woman (1975)
[Shin Danchizuma
Blue Film No Onna]
Rumi Tama • Hirokazu Inoue
director: Isao Hayashi
- New Apartment Wife:**
Swapping (1975)
[Shin Danchizuma Swapping]
Aoi Nakajima • Hirokazu Inoue
director: Shinichi Shiratori
- **Apartment Wife:**
Flesh Financing (1976)

- [Danchizuma Nikutai Kinyu]
Yu Mizuki • Jun Kosugi
director: Shogoro Nishimura
- Apartment Wife:**
Secret Call Girl (1976)
[Danchizuma Maruhi Shuccho Baishun]
Erina Miyai • Remika Hokuto
director: Nobuaki Shirai
- **Apartment Wife:**
Rainy Day Affair (1977)
[Danchizuma Amayadori No Joji]
Junko Miyashita • Yu Mizuki
director: Shogoro Nishimura
- Apartment Wife:**
Violated Skin (1977)
[Danchizuma Okasareta Hada]
Erina Miyai • Hideaki Ezumi
director: Nobuaki Shirai
- **Apartment Wife:**
Night By Ourselves (1978)
[Danchizuma Futari Dake No Yuru]
Rumi Tama • Izumi Shima
director: Isao Hayashi
- Apartment Wife:**
Target Bedroom (1979)
[Danchizuma Nerawareta Shinshitsu]
Erina Miyai • Megu Kawashima
director: Isao Hayashi
- Apartment Wife:**
Lust for an Orgasm (1979)
[Danchizuma Nikuyoku No Tousui]
Eri Kanuma • Masato Furoya
director: Hidehiro Ito
- All films in series are Nikkatsu

APARTMENT WIFE:

MID-AFTERNOON

LOVE AFFAIR (1972)

- [Danchizuma: Mahiru No Joji]
director: Katsuhiko Fujii
Kazuko Shirakawa • Shinko Jo
Tadashi Makimura • Tatsuya Hamaguchi
Nikkatsu

★½

When *Nikkatsu* introduced its new line of pink cinema with the the film **Apartment Wife: Affair In The Afternoon** (early 1972), the reaction

was immediate. The movie was an instant hit, both critically and commercially. Its success inspired four sequels in '72 alone, 21 episodes over a seven year period. The star, **Kazuko Shirakawa**, became an "overnight" smash.¹ Seemingly the public couldn't get enough of her.

The studio executives knew they had already risked the number of "sequels" which would be tolerated, but they wanted to capitalize on their goldmine. As a result, *Nikkatsu* financed and released this film, **Apartment Wife: Mid-Afternoon Love Affair** and yet another spin-off, **Affair At Twilight** {see separate listing}, both also starring Ms Shirakawa. Originally, the company wanted to develop a series which would run in tandem with the *Apartment Wife* hit. However, the execs were quick to realized they had, instead, merely confused an already lucrative marketplace. *Mid-Afternoon* and *Twilight* became a one-shot oddities. They are merely footnotes in *Nikkatsu's* gameplan.

In this one, Kazuko's husband (**Tadashi Makimura**) is a pervert who doesn't know the meaning of normal sex. Through his twisted games, he's also *corrupted* his wife. Meanwhile, the husband's younger brother (**Tatsuya Hamaguchi**) has an eye for Kazuko but doesn't want to do the nasty with her because he wants "a pure girl, not a pervert for a partner." The conclusion of the film finds him resentful and broken hearted.

¹Despite the studios's promotion to the contrary, **Kazuko Shirakawa** could not be considered an "overnight success." She had starred in numerous low-budget pink films (e.g., **Crimson Haired Girl** [1968], **Sex Before Marriage** [1968], **Hunting Breasts** [1969], *et al*) before being "discovered" by *Nikkatsu*. A big difference between Ms Shirakawa's career to that of many peers is *Nikkatsu* usually demanded name

changes (*i.e.*, **Kyoko Ai** became **Yukiko Tachibana**, **Yuko Oribe** became **Natsuko Yashiro**, *etc.*) to distance the starlets from their "tainted" past. But surprisingly not so with **Kazuko Shirakawa**.

ASSAULT! (1976)

[Boko!]

director: **Yukihiro Sawada**

Hitomi Kozue • Erina Miyai

Nobutaka Masutomi • Reika Maki
and **Akira Takahashi**

Nikkatsu

★★★

Kuroki (**Nobutaka Masutomi**) owns a small bar in a remote area near a lake. He's nursing a broken heart — and deflated ego — as he waits patiently for the return of his wife (**Hitomi Kozue**, the star of many *Nikkatsu* sukeban roles and the **True Story Of A Woman In Jail** series [1974-1975]). Apparently Hitomi had run away with her lover (**Akira Takahashi**). She does eventually come back, but then, the next day some unsavory characters straggle into the bar looking for her. Husband Kuroki presumes his wife had been involved with some yakuza-types during her adulterous liaison; his intuition is correct. The seedy visitors capture Kuroki, tie him up and ransack his bar. The assault turns into an orgy of sex and violence as the gangsters rape and torture Kuroki's wife as well as other bar patrons. A bit later, Kuroki has the opportunity to free himself and he retaliates by killing all the toughguys plus his cheating wife.

Written for the screen by major industry scripter, **Kan Saji**, the film received high praise from many critics despite the rather unconventional horrific slant. Following the unmitigated success of the SM productions (initiated by **Flower And Snake** and **Wife To Be Sacrificed** in 1974),

Nikkatsu allowed its *roman porn* to develop along rougher lines (perhaps, culminating with *Yauharu Hasebe*'s incredibly savage **Rape! 13th Hour** (also 1977).

However, this film has a firm foundation in character-driven melodrama. It's a psychological thriller which builds on the consequences of domination and control, like Darwinism to the *n*th degree. Conceptually similar to many samurai films, this film by director **Sawada** is concerned with a mild-mannered character {Kuroki} fighting against violence by becoming *more* violent than his adversaries.

ASSAULT!

JACK THE RIPPER (1976)

[Boko! Kirisaki Jack]

director: **Yasuharu Hasebe**

Tamaki Katsura • Yutaka Hayashi

Yuri Yamashina • Natsuko Yashiro

Nikkatsu

★★★½

A beautiful fashion model is killed, then the wife of a famous writer, followed by a Shinto temple-girl. By the time the police discover the butchered bodies of some night nurses, the media is screaming about "*Japanese Jack The Ripper Stalking the Streets of Tokyo*." In reality, "Jack" is actually a young couple who use murder as an aphrodisiac for their escalating sex games. The mayhem first started after Yuri (**Tamaki Katsura**) and Ken (**Yutaka Hayashi**) accidentally kill a girl (**Natsuko Yashiro**) when she gets thrown from their car. The death so inflames Yuri that she immediately ravishes her boyfriend and they stop for some horizontal gymnastics. Their appetite for sex is heightened by more elaborate murders, each one ultimately committed with a cake knife (a symbolic weapon

which represents both bloodlust and physical hunger). Throughout the film, Yuri and Ken slaughter lots of people and engage in an abundance of intense screwing.

Actress **Katsura** is extraordinary. Usually relegated to secondary bad-girl parts (e.g., **100 High School Girls: Motel Report** [1975]), it's the first starring role for the "*girl with the devil's face*." Nominated as Best Actress by the Japanese Academy for this performance, she was the critical favorite but, apparently, her ferocious intensity alienated many of the more conservative voters.

Director **Hasebe** continues his adroit sojourn, pushing the boundaries of *pinku eiga* even further that he did in **Rape!** (1976). Most critics recognize this period as his most ambitious, sparked by *Nikkatsu*'s jaunt into *pink* ultra-violence. His subsequent film, **Rape! 13th Hour** (1977), is the pinnacle of this genre, a movie long-considered the most offensive, the most grotesque movie of all time {see separate listing}.

ASSAULT BY A WOMAN

see **TORTURE BY A WOMAN**

ATTACK! (1978)

[Osoe!]

director: **Yukihiro Sawada**

Erina Miyai • Makoto Fuji

Norifumi Hori • Toru Ohe

and **Kazuhito Takei**

Nikkatsu

★★★

Yukihiro Sawda remains, perhaps, *Nikkatsu*'s most under-appreciated filmmaker. This former studio scripter {from the *action-cinema* days of the '60s} turned *pink* in 1972 with **Sex Hunter**, essentially a titillating remake of his **Alleycat Rock: Sex Hunter** screenplay (see separate list-

ing). But Sawada was never satisfied with the traditional limitations of the sex film. Instead, his movies are plot-driven thrillers with *prerequisite* sex scenes. While not prolific in the early '70s, director Sawada helmed a number of *Nikkatsu* projects when the studio drifted towards violent-pink {roughies}.¹ This film follows his two nefarious hits, **Rape Frenzy: Five Minutes Before Graduation** (1977) and **Assault!** (1976), which also starred **Erina Miyai**.

Reiko (**Erina Miyai**) is an angry young woman. She lost her parents in a toxic chemical accident; they were forgotten victims of experimentation by an indifferent mega-corporation. Now she wants revenge. The girl masterminds an elaborate kidnapping scheme. She and three boys eventually snatch the CEO's daughter. The ransom money is earmarked for struggling victims of the lethal research. But the caper goes array, and Reiko's partners are killed. The film closes in typical crime noir fashion, as the girl slips away, swallowed by the fog of the night.

The plot is surprisingly "hip" for 1978, produced before similarly-themed International *message movies* (i.e., **China Syndrome** [1979], **Silkwood** [1983] *et al*) and certainly pre-dating **Ron Howard's Ransom** (1996) and it's clone, the Japanese produced **Kidnapped!** (1997) by many years. Critics commented on the "freshness" of the story, especially when compared to routine *pink eiga*. But it should also be noted, despite the elaborate socially conscious plotline, this is still a sex movie by design. For example, Reiko *convinces* the three boys to help her in the kidnapping escapade by allowing herself to be their rape victim and then blackmailing them. And, after

they finally kidnap the CEO's daughter, lots of screentime is dedicated to a very rough gang-rape sequence.

¹After the unmitigated success of the *Best SM* line in 1974, *Nikkatsu* introduced a new sub-genre called *violent pink* {or, to borrow the more familiar America term, *roughies*}. These films are vicious and mean-spirited productions, without delving into the more traditional *whip-n-bondage* aspects of the S&M genre. The pinnacle remains *Yasuharu Hasebe's Rape! 13th Hour* (1977). Even *Nikkatsu* realized it had "gone too far" with that one. And, although the sub-genre continued, the films became noticeably less offensive. At least, for a while, until **Zoom Up: Rape Site** in late 1979.

ATTACKED (1978)

[Osou!]

director: **Yasuharu Hasebe**

Asami Ogawa • Yoko Azusa

Hide Shirai • Kai Abe

Nikkatsu

★★★

After his offensively appalling **Rape! 13th Hour** (1977), director **Hasebe** toned things down for this "ravaged woman" tale. The film is still deplorable, but not nearly as repulsive as the former notorious entry.

Asami Ogawa, after a pair of high school rape movies {e.g., **Erotic Campus** and **Rape Frenzy**}, returns to the familiar genre, this time as a female cop who is also a victim of a sexual attack. She is handcuffed and raped by an unknown assailant during her nightly patrol. Policewoman Kumiko doesn't report the incident, but rather conducts an investigation of her own. Days pass and she learns nothing. Then, one evening, she is attacked and raped in the police station restroom by, presumably, the same man. Kumiko begins to think and act like a victim, expecting the rapist to show up yet again.

Interestingly, director **Hasebe** chooses to unspool his story against protocol. The movie never reveals the identity of the rapist. The film

ends with speculation as to who it *might* be (i.e., perhaps a resentful victim of a pass arrest, maybe a former boyfriend, possibly a fellow policeman); Kumiko is forced to live in constant fear of being attacked at any moment. Obviously, the unsettling nature of this denouement generates considerably more tension than the standard thriller, as the viewer can't shake the feeling that the story hasn't ended at all. The fear continues long after the credits insist it's The End. The movie is considered a major "tease," praised by many critics but damned by others, for the very same reason.

ATTACKED

APARTMENT WIFE (1983)

[Osowareta Danchi-zuma]

director: Kobuku Kitazawa

Izumi Aki • Kayoko Sugi

and **Aya Sadagawa**

Shintoho

★

After her husband is transferred abroad, Izumi (**Izumi Aki**) tries to relieve her boredom with a few afternoons of sexual adventure. She picks up a man who turns out to be an S&M freak and she soon realizes how much she loves her husband. Or, at least, how much she appreciates his more conservative approach to sex.

Starlet **Izumi Aki**, from such distressing fare as **Sex Documentary: Rape And Abuse** and **Violated Uniform** (both 1983), continues her *victim* roles with this story of a newlywed who chooses the wrong lover for her extramarital affair. Unfortunately, she also picked the wrong director.

Studio hack **Kitazawa** doesn't have any concept of characterization nor cinematic understatement. Instead, he

shoots his film with all the finesse of a Highway Patrol accident documentary. The first rule of establishing suspense lies in the director's ability to create empathy for his victimized character. Kitazawa — in his mania for the gratuitous rape scenes — ignores this basic premise, delivering instead an empty geek-show-of-a-movie.

Mercifully, Kitazawa's cinematic expertise improved dramatically with age. He eventually developed his own style — a fastpaced, hard-boiled approach to *pink*, punctuated by a unique machine-gun editing technique. Some of his later films {e.g., **Woman In The Black Lingerie**} are textbook examples of the genre.

ATTACKED WOMAN (1981)

[Yarareta Onna]

director: Tomoaki Takahashi

Yoshiko Shinomi • Kazuhiro Yamaji

and **Shiro Shimomoto**

Takahashi Productions

Million Films

(rating withheld)

Director **Takahashi** had already confirmed his position as one of the most important filmmakers in the *pinku eiga* arena {see **Girl Mistress** listing for background information}. He made this movie at the height of his most creative period, just prior to the release of his first mainstream feature, **Tattoo** (1982), a co-production with ATG {*Art Theater Guild*}.

Many critics have called **Attacked Woman** the best of Takahashi's pink movies; and it won many prestigious awards and nominations, honored as one of the best films of 1981 by **Kinema Jumbo**. However, the lamentable news is — as of this writing — the motion picture is officially considered a *lost film*. The distributor, **Million Films**, confirms "all

prints including the master negative were destroyed." Neither the director nor his production company has a copy. In the late '80s a seven minute excerpt was discovered and released on video. But, ultimately, the snippet only succeeded in whetting an appetite for the full film.

Little is known about the plot of the movie. Reference books have called it an "erotic three character love story." Apparently it centers on the relationship between two young gangsters who share the same girlfriend. A famous scene depicts Shiro getting stabbed by an unknown assailant on a street corner, but his friend Kaz doesn't know it. Instead, thinking Shiro is dancing, he mimics the injured man's throes of pain.

ATTACKING THE UNIFORM see TARGET CAMPUS

AUGUST: WET SAND (1971)

[Hachigatsu No Nureta Suna]

director: Toshiya Fujita

Takenori Murano • Midori Fujita

Nikkatsu

★★

Students graduating from high school share their last summer together in this somber story of the *detached generation*. A boy meets a younger girl who is the victim of a gang rape on the beach. The two become instant friends and reluctant lovers. There's also a subplot about another graduate who's having problems at home with his abusive father. Cynical critics claim the whole thing is merely a smoke screen for more Nikkatsu soft-core sexploitation.

The film's success inspired a sequel of sorts (**August: Scent of Eros**) from the same director, **Toshiya Fujita**. He initially had joined **Nikkatsu Studios** in 1955, climbing up the cor-

porate ladder until he finally got the chance to direct his first film, **Juvenile Delinquent: Howling At Sunrise** (1967) and it's sequel **Juvenile Delinquent: Youth Fortress** (1969). In 1971, after directing an exceptional installment of **Alleycat Rock** (see separate review), **Fujita** was given the opportunity of joining the newly developed *Pinku Eiga* division of **Nikkatsu** as a studio director. He accepted.

Unfortunately, his first project lacked charisma; he fared much better with the sequel {see next review}. **Fujita's** 1979 **So Soft So Cunning** is generally considered his best effort for the studio.

AUGUST:

SCENT OF EROS (1972)

[Hachigatsu Wa Eros No Nioi]

director: Toshiya Fujita

Maki Kawamura • Yuko Katagiri

Nikkatsu

★★½

Based on a script written jointly by **Atsushi Yamatoya** and director **Fujita**, a girl is working as a cashier in a department store when a teenage hoodlum robs the place. She is mesmerized by his assured confidence and becomes obsessed with finding him. The girl's journey takes her to a beach boardwalk populated by delinquents. She is attacked and sexually molested by a gang of ruffians, but rescued by her *dream rogue*. The two become involved, as she wrestles with the problems of being in love with a society outcast.

Director **Fujita** is much more confident with this production, essentially another variation of his previous film for **Nikkatsu** called **August: Wet Sand** (1971) {see previous listing}. His hand-held camerawork and stylish framing techniques are especially

effective in the scenes at the garish boardwalk. The sexual assault is reminiscent of American-International at its lurid best (or worst, depending on your criteria).

BANNED: WOMAN'S

SECRET PICTURES (1983)

[Hakkin: Higa No Onna]

director: Naosuke Kurosawa

Mariko Nishina • Nami Misaki

Nikkatsu

★★

This director **Kurosawa** is no relation to the master. However, he makes a good looking movie featuring some of the best cinematography in an '80s **Nikkatsu** pink film. The problem lies in the questionable subject matter, accentuated by a very weak script. In this story, set in the depressing atmosphere of Japan WW2, a woman can't control her lusty cravings. Apparently the randiness is something she inherited from her mom. So, this vixen decides to make the most of it, using her beauty to manipulate men. Often, however, she's the one who gets the worse of the deal.

After all the dust has settled, after the audience has been mesmerized by the exquisite framing and the symbolism, all that remains is a tired misogynist tale of a man's dominance over a woman. **Kurosawa** fared much better with some of his subsequent films.

BANNED BOOK:

FLESH FUTON (1975)

[Hakkin Nikubuton]

director: Nobuaki Shirai

Maya Hiromi • Nobutaka Masutomi

Rei Okamoto • Hajime Tanimoto

Nikkatsu

★★

Mio (**Hajime Tanimoto**) is a starv-

ing writer, that is, until the day he writes a porno book called ***Flesh Futon***. When it becomes a huge success, Mio's life changes drastically. He starts slipping out every night {"for research," the author tells his wife}, frequenting the red-light district, living on sex and booze. But then a few weeks later, his luck changes once again. The negative vibes start when a prostitute announces to everybody that he has a penis that looks like a "guppy." A chain reaction of bad luck ensues. His book gets banned, his publisher won't pay royalties until the court case is settled, and his wife puts him on restriction at home {"No more catting around all night long!"}. Then, with everything looking grim, a thief named **Nezumi Kozo**¹ (**Nobutataka Masutomi**) breaks into the house and befriends Mio. Sympathetic criminal Kozo escorts the writer to a doctor who specializes in penis enlargements. After the operation, the two men become good friends, sneaking out every night to the whore market. But then, the real **Neumi Kozo** shows up and it's bad luck time all over again.

This was **Nikkatsu**'s attempt at a pink screwball comedy, vacillating uncomfortably between sexual humor and broad slapstick. The script, by **Atsushi Yamatoya**, is wildly out-of-control by the time the first **Nezumi Kozo** shows up; but when the second Kozo starts causing trouble the story is over-the-edge.

¹Nezumi Kozo (The Rat Man) is a legendary character in Japanese history, similar to Robin Hood. Rat Man also steals from the rich and gives to the poor. **Nikkatsu** made a pink film with this superhero thief in 1972 called *Love Bandit Rat Man*, directed by **Chusei Sone** {see separate listing}.

BARREN LUST

see **EMPTY LUST**

BATHHOUSE DOCUMENTARY:**GOLDEN LIPS** (1983)

[Toruko Document:

Ogon No Kuchibiru]

director: Genji Nakamura**Yuko Taki • Futaba Ishihara**and **Maria**

Watanabe Productions

★★½

After a hundred pink films, a *Nikkatsu* S&M feature, **Beauty In Rope Hell**, and a gay film, **Legend Of The Big Penis** {both 1983}, director **Nakamura** tried his hand at a sex documentary exposing the secrets of the bathhouse prostitution racket. Whether this is or isn't a *true* documentary remains anybody's guess, but in typical "*mondo*" fashion the concentration is on the exploitive underbelly. The movie features numerous girls talking about their special hand techniques {all of which appear to be basically the same} and **Yuko Taki** gives a fascinating explanation of how to effectively switch between a hand job and a blow job without getting a mouthful of soap suds. The girls also discuss their most memorable clients as the film cuts to "hidden cameras" which magically have captured the specific moments for posterity.

'Accurate or not,' isn't the question. The movie delivers on the promise of being a bathhouse documentary. It's success sparked a rash of similar — but less effective — fare, from **Orgasm Documentary to Sex Documentary: Rape And Abuse** (both 1983). Director **Nakamura** left the pink arena briefly after this film, helming the cult hit **V-Madonna: The Great War** (1984). Along with his partners **Ryuichi Hiroki** and **Hitoshi Ishikawa**, he returned to *Nikkatsu* under the pseudonym **Go Ijuin** in '85.

BATHHOUSE 911:**JELLYFISH BLISS** (1978)

[Toruko 110-ban: Monzetsu Kurage]

director: Yukihiko Kondo**Etsuko Hara • Koichi Hoshino****Nobutaka Masutomi • Yuko Katagiri**and **Yuki Yoshizawa**

Nikkatsu

★★

Miura (**Koichi Hoshino**) is a flesh broker {prostitution *talent scout*?} who discovers a runaway girl, Choma (**Etsuko Hara**), roaming the streets of Yoshiwara, Tokyo's red light district. He introduces her to the owner of a bath whorehouse where she immediately starts turning tricks. Choma dreams of making lots of money, finding a boyfriend, and eventually getting married. However, she falls in love with a flamboyant yakuza gangster (**Nobutaka Masutomi**), dramatically reducing the possibility of her fantasy coming true. Broker Miura is also in love with the perky girl, which puts his own life in jeopardy.

Former *Nikkatsu* idol **Yuko Katagiri** continues to endure her negligible function, this time as a faceless whore in the bathhouse brothel.

BATHHOUSE**SECRET TECHNIQUES**see **ORGASMS****BAWDY TALES OF EDO:****OCTOPUS & SEA SHELL** (1974)

[Edo Ensho Yawa: Tako To Akagai]

director: Atsushi Fujiura**Setsuko Ogawa • KC (Casey) Takamine**

Nikkatsu

★★

The first attempt at *roman porno* by director **Fujiura** (he was a Nikkatsu filmmaker in the '60s, responsible for many comedies including his debut feature **Deadly Obstacles** [*Kigeki*:

Ijiwaru Daishogai). Fujiura later found his *pink* niche with the female diver films, making a series of them for Nikkatsu {see separate listing for **Nasty Diver**}.

KC Takamine is a popular stand-up comedian who got into show business after completing medical school. He actually practiced, working as a hospital doctor in Tokyo for a couple years, before changing his name to "KC". The "KC" (or "Casey") was his personal in-joke, chosen as a satirical homage to American TV doctor *Ben Casey*.¹

Setsuko Ogawa, the Nikkatsu idol who survived on a steady diet of traditional roles in *pink* historic erotica {the inveterate star of the **Eros Schedule Book** series [1971-1974]}, plays a familiar character here. She's the naive virgin (the "sea shell" of the title), impressed by the charm and wit of her suitor, but not willing to be seduced by him. It's just another variation of the sexually frustrating *Doris Day / Rock Hudson Pillow Talk* movies popular worldwide in the early '60s.

¹**Ben Casey**, starring *Vince Edwards* as the handsome but surly neurosurgeon, was a television hit in the States from 1961 thru 1966. A dubbed version was equally popular in Japan from 1965-1971.

BEADS FROM A PETAL (1972)

[Kaben No Shizuku]

director: Noboru Tanaka

Rie Nakagawa • Keiko Maki

Nikkatsu

★★½

Yuki (Rie Nakagawa) is the daughter of a respected floral designer. She works in his flower shop and has managed to hide from her problems, there, among the plants. However, when her husband begins an affair with a best friend, Yuki approaches dad for advice about how to deal with

her failing marriage and her own sexual frigidity.

Some of the symbolism is, indeed, heavy handed. But the film looks so damn good, and **Rie Nakagawa**² is so charming in her *Nikkatsu* debut, that the movie has to be recommended. Marginally.

²**Rie Nakagawa** was featured in a number of previous grade-B sex films under the name **Sakayu Nakagawa**.

BEAUTIFUL MYSTERY

see **LEGEND OF BIG PENIS**

BEAUTIFUL SISTERS:

SEDUCED (1982)

[Bishimai: Okasu]

director: Shogoro Nishimura

Yuki Kazamatsuri • Chie Yamaguchi

Tsuyoshi Naito • Tomoyuki Taura

Nikkatsu

★★★

Tsuyoshi Naito from *Love Beast: Flower Of Vice* (1981) plays Kiyoshi, a struggling college student working in a bookstore near the university campus. He secretly harbors sexual yearnings for the owner's two daughters, **Mioko (Yuki Kazamatsuri)** and **Masako (Chie Yamaguchi)** who also work in the shop. One day, Kiyoshi finds himself alone — among the stacks of books — with older sister **Mioko**, a quiet and reserved beauty. He quickly takes advantage of his good fortune by raping her. **Mioko** doesn't resist the sexual attack because she'd been sweet on Kiyoshi all along. A little later, the younger sister asks Kiyoshi to help her with a "personal problem." Seemingly, she's pregnant and wants Kiyoshi to make arrangements for her to get an abortion. Afterwards, she rewards him with stretch in the sack. Eventually, the three get together for a *menage a trois*.

Just when it seemed **Shogoro**

Nishimura had exhausted the last creative breathe from his pink-weary body, he returns with this movie. Of course it is difficult to justify the hackneyed story, but glimpses of the old *Nishimura* are evident everywhere in the production itself. Most importantly is his ardent characterization, always a strong point in his early productions {e.g., **Apartment Wife** series (1971+), **Confessions Of An Adolescent Wife** (1973), **Secret Book** (1974) *et al*}, but woefully lacking in his post '77 features. However, this film manages to halt his downward spiral — ever so temporarily — by concentrating on some fascinating psychological portraits, especially those exhibited by **Tsuyoshi Naito** in his complex portrayal. None of his previous roles come close to this performance, certainly not his disinclined familyman in **Rape-woman: Dirty Sunday** (1981). So, **Nishimura** must be credited. He manages to elucidate the boy's inner conflict, making it more important than the predictable sexual release. Tension gusts from the screen.

Yuki Kazamatsuri was initially hired by *Nikkatsu* because of her physical resemblance to mainstream actress **Keiko Matsuzaka**. Movies like this one helped her to cement an acting reputation on her own merits.

the film inspired two sequels:

► **Beautiful Sisters: Skin!** (1985)

[Bishimai: Hagu!]

director: **Yasuaki (Yasuro) Uegaki**

Rei Akasaka • Kaoru Oda

and **Takeshi Ohbayashi**



► **Beautiful Sisters: Panting!** (1987)

[Bishimai: Aegu]

director: **Yasuaki (Yasuro) Uegaki**

Kaori Aso • Megumi Kiyosato

above titles Nikkatsu

BEAUTIFUL SISTERS

FLESH SLAVES (1986)

[Bishimai Nikudorei]

director: **Katsuhiko Fujii**

Rei Akasaka • Megumi Kiyosato
and **Kiriko Shimizu**

Nikkatsu

★★ (or ★★★)

Certainly this is one of director **Fujii's** best efforts, but that's not saying very much. He made so many mindless S&M pink films (*i.e.*, **Rope Slave** [1981]) it's rare to see one of his projects with an actual plot. And as thin as this one may be, it's still a plot.

Obviously inspired by similar home-invasion fare, popularized by **Wes Craven's Last House On The Left** (1972), this one tells the story of a psycho who breaks into an apartment and terrorizes the two sisters living there. **Rei Akasaka** and **Megumi Kiyosato** are quite good as the victims who finally turn the tables after being brutalized savagely for hours. But proceed with caution, it's only recommended for acquired tastes.

BEAUTIFUL TEACHER

IN TORTURE HELL (1986)

[Oniroku Dan: Bikyoshi Jigokuzeme]

director: **Masahito Segawa**

Ran Masaki • Nobutaka Masutomi

Saori Mizuno • Izumi Shima

Nikkatsu

★★ (or ★★★½)

Another *Nikkatsu* S&M pink film written by gritty novelist **Oniroku Dan** (see **Rope Slave** [1981], **Fairy In A Cage** [1982]) *et al.* Like his other film scripts, characterization becomes secondary. The main thing is, as the title suggests, torture. This film is a mean-spirited sado-sex feast with big titted **Ran Masaki** (in a followup to her debut *Snake And Whip*)

playing a teacher who is transferred to a school in the mountains where all the male teachers gang up and torture her.

Masahito Segawa began directing with this one. After making **Zoom Up: Special Masturbation** (also 1986) and **Nao Saeshima's Orgasm Memorial** (1988), he got out of the business.

BEAUTIFUL WRESTLERS:

"DOWN FOR THE COUNT" (1984)

[Bishoujo Puroresu:

Shishin 10-Byo Mae]

director: Hiroyuki Nasu

Natsuko Yamamoto • Kaoru Oda
and **Mai Inoue**

Nikkatsu

★★½

Just prior to his **Be-Bop High School** hit series (1985-1988) for **Toei**, director **Nasu** zipped out this amusing pink comedy, thus fulfilling his contractual obligations with **Nikkatsu**.

College girl Megu (**Natsuko Yamamoto**) enrolls in an extracurricular girl's wrestling club but she soon learns part of their duty is having sex with the varsity male wrestling team. This, of course, allows for **Nikkatsu's** prerequisite "4 sex scenes per hour" rule and gives the audience ample opportunity to admire Ms Yamamoto's physic. Besides the erotic couplings, she is subjected to rigorous training — bordering on abuse — before she's ready to enter the ring in a no-rules bout against opponent Shinobu (**Kaoru Oda**). Shinobu is also a personal rival because she has the hots for Megu's boyfriend.

Natsuko Yamamoto and **Kaoru Oda**, adversaries in this film, starred together as lovers in the previous two **Nasu** films **Lesbians In Uniforms #1** and **#2**.

BEAUTY HUNTING

see **STAR OF DAVE:**

BEAUTY HUNTING

BEAUTY IN ROPE HELL (1983)

[Dan Oniroku Bijō Nawajigoku]

director: Genji Nakamura

Miki Takakura • Maya Ito

Nikkatsu

★★½

In the '60s, **Genji Nakamura** attended the prestigious private college *Keio Gijuku* in Tokyo, majoring in literature. He then continued his education at *Sogo Film Institute* and began working as an assistant director for **Koji Wakamatsu** in 1970. At age 25, Genji Nakamura became Japan's youngest *pinku eiga* director; his feature film debut was **Sad Nymph** [*Kanashiki Yosei*] in 1972.

Nakamura directed over a hundred movies before joining **Nikkatsu** in 1983. He was hailed as one of the "*Three Pillars Of Pink*" (along with **Tomoaki Takahashi** and **Mamoru Watanabe**), having won numerous awards for his films (especially **Wet Lips: Sleek And Hot** [1980]).

But regarding **Beauty In Rope Hell**, there's very little to distinguish it from the glut of other S&M fodder produced by **Nikkatsu** in the '80s. It looks good, but based on Nakamura's impressive track record and his propensity for intricate characterization, so much more had been expected. **Oniroku Dan** wrote the script. It's the implausible story of a mailman who becomes obsessed with a pretty, young wife. He captures the woman, tortures her and keeps her in his basement dungeon where she becomes his private sex toy.

In the same year, filmmaker **Nakamura** directed the first widely-distributed gay movie, **Legend Of The Big Penis: Beautiful Mystery**, for

Nikkatsu's ENK Productions. He also made **Bathroom Documentary: Golden Lips** for *Mamoru Watanabe's* production company {see separate listing for both}. In 1984 Nakamura helmed **V-Madonna: Great War**, a hip cult movie about a group of female bikers who protect a high school under siege from a vicious motorcycle gang {see *Japanese Cinema Encyclopedia: The Action Films*}. He would return to *Nikkatsu* in 1985 under the name *Go Ijuin*, a pseudonym he shared with **Ryuichi Hiroki** and **Hitoshi Ishikawa**. Together they made **Sacrifice** (1985), **Sexual Abuse** (1985) and **Captured For Sex 2** (1986) before going their separate ways in the '90s.

BEAUTY'S EXOTIC DANCE

— **TORTURE!** (1977)

[Hakkinbon Bijin

Ranbu Yori: Semeru!]

director: Noboru Tanaka

Junko Miyashita • Hatsuo Yamaya

Maya Kudo • Aoi Nakajima

Nikkatsu

★★★★

This is the final episode in director **Noboru Tanaka's** ambitious *Showa Era* trilogy, preceded by **Sada Abe: A Docu-Drama** (1975) and **Walker In The Attic** (1976), all starring **Junko Miyashita**. Probably because of the rougher sado-erotic plot, this one is the least praised of the three films. But, with its dark images, obsessive nihilistic philosophy, and gravely somber atmosphere, the project is similarly notable. Like all of the movies from Tanaka's *Mad Love* period, it's filmed in matter-of-fact, non-flinching style, creating a dangerous ambivalence towards traditional concepts of right and wrong, sanity and insanity.

The script, also penned by Tanaka,

is based on the autobiographical writings of **Shuu Ito**, an eccentric painter consumed with S&M relationships. He even orchestrates his own torture sessions to maintain artistic inspiration. For his drawings, **Shuu Ito (Hatsuo Yamaya)** concentrates exclusively on scenes of female torture. He also writes several journals filled with descriptive passages of those sessions coupled with philosophical ramblings about the "meaning of love and the expression of the spirit." Ito has two wives {at least according to this movie} and he simultaneously entertains a street whore named **Tae (Junko Miyashita)**. **Tae** is Ito's favorite and, as such, receives the brunt of his sadistic love. She eventually goes crazy from the pain and torment.

BEAUTY REPORTER:

RAPE BROADCAST

see *Spotlight Section: Hisayasu Sato*

BEAUTY

ROPE COSMETOLOGY (1983)

[Dan Oniruko Bijo Nawagesho]

director: Katsuhiko Fujii

Miki Takakura • Kazuyo Ezaki

Nikkatsu

★★

Miki Takakura was called the new heiress of *Nikkatsu* S&M, replacing **Nami Matsukawa** {see *Flesh Slave* series [1982-1983]}.

Ms Takakura, often dubbed the Japanese **Olivia Hussey**, is a frail girl with a beautiful face. The SM purists complained about her, insisting she didn't have enough "flesh on her bones." They were disappointed that the ropes didn't make a clear impression on her skin. She may not have been perfect for the bondage scenes, but her range of emotions made up for it. **Miki Takakura** is one

of the best S&M actresses, comparable in many ways to **Naomi Tani**. Her biggest problem was the contemptible scripts, monomania from *Oniroku Dan* {e.g., **Beauty In Rope Hell** [1983], **Rope Torture** [1984], **Double Rope Torture** [1985], and this one, **Beauty Rope Cosmetology**}.

Miki (**Miki Takakura**) is the daughter of an affluent family. She's an elegant and sophisticated girl who gets captured by a secret admirer. The sadist tortures Miki, successfully turning her into masochistic woman.

BED DANCE (1967)

[Bed Dance]

director: **Toshio Okuwaki**

Setsu Shimizu • Naomi Tani

and **Michiko Sakyō**

World Eiga

★★

After her husband (**Setsu Shimizu**) learns the lascivious secrets of his wife's past — she seldom slept alone during her days as a bar hostess — he no longer wants to have sex with her. The spurned woman (**Michiko Sakyō**) reverts to an old boyfriend for moral {and ultimately *immoral*} support.

More thought went into this project than many other **Okuwaki** films (e.g., **Abnormal Rape** [1968]) and it benefits from an impressive cast (Ms **Tani**'s presence is always appreciated, even when she has little to do). But, as typical of the director's work, the film suffers from a poorly conceived script with decidedly mixed philosophies.

BED-IN (1986)

[Bed-In]

director: **Masaru Konuma**

Miki Yanagi • Rie Kitahara

Nikkatsu

★½

The "*Bed-In*" title doesn't have anything to do with the **John Lennon** slogan from the Hippie Era. Here, it merely refers to the act of "taking a lover to bed." The story itself is a lightweight variation of the many OL {*Office Lady*} films which **Nikkatsu** produced throughout the pink era. Newcomer **Miki Yanagi** plays the office lady this time in a movie that "exposes the reality of a career woman who enjoys her single life" (as the promotion promises). But it's a well-worn path, with virtually no surprises.

BED OF

VIOLENT DESIRES (1967)

[Boyoku No Shikibuton]

director: **Mamoru Watanabe**

Naomi Tani • Kiyoshi Kinami

Yasuko Matsui • Joji Nagaoka

Koei

★★

Hanako (**Yasuko Matsui**) and lover Yamaguchi (**Joji Nagaoka**) decide to kill her wealthy husband. But after they commit the crime and manage convince the police that it was just an accident, daughter Shinko (**Naomi Tani**) plots a gruesome revenge against the two.

Another early sex thriller from **Koei**, a studio that specialized in sleazy fare before **Nikkatsu** made it fashionable in the '70s. Speaking of **Nikkatsu**, actress **Naomi Tani** went on to become their biggest starlet in truckloads of S&M productions over a five year period (i.e., **Fairy In A Cage** [1982], **Wife To Be Sacrificed** [1974], **Painful Bliss! Final Twist** [1978], *et al*).

Director **Watanabe** later moved from **Koei** to **Shintoho** during the '70s. In 1982, he and **Nikkatsu** director **Chusei Sone** formed **Film Workers Production Company**. Watan-

abe's first mainstream feature would be **Cold Blood** in 1984. At the same time he did some freelance work with *Nikkatsu*, most notably **Dark Hair Velvet Soul** (1982) and **Uniform Virgin Plan** (1983). He was generally considered among the most important filmmakers of the 80's, often called one of the *Three Pillars Of Pink* (the other two are **Genji Nakamura** and **Tomoaki Takahashi**).

BED PARTNER (1988)

[Bed Partner]

director: Daisuke Goto

Kyoko Hirota • Shuichi Nagano
and **Yoko Takaki**

Nikkatsu

★★★

The final roman-porno release from *Nikkatsu* is deliberately produced with a novice cast and first-time director riding helm. This fact was heavily promoted by the studio to illustrate how many opportunities it had given to young filmmakers and performers over the past *pink* years. Despite the green cast and crew, special care was accorded the production by uncredited studio pros who made the film look terrific. The story, unfortunately, is just another variation of the standard roman-porno fantasy.

In the plot, a conservative office lady (**Kyoko Hirota**) is mistakenly recognized as one of her sexually promiscuous co-workers by a male businessman. She decides to *become* that other girl – a tramp – if only for a night. Kyoko so enjoys her out-of-character experience that she manages to break from of her self-imposed shell and enjoy an all new life.

Just as **Apartment Wife** and **Eros Schedule Book** (both 1971) will have significance as the two films which launched *Nikkatsu*'s revolutionary excursion into (and dominance of) the

pinku eiga arena, this movie — 17 years later — has the distinction of ending its impressive reign. The studio's fruitless attempts to compete with the burgeoning AV {Adult Video} market finally took its toll. The theatrical audience for sex films had simply dropped below the margin of profitability.

Nikkatsu made plans to restructure the production company. A new "adult art film" line called *Ropponica* was developed. But when audiences were underwhelmed, the studio dumped money into a new "B" variation of the *pinku eiga* called *Excess Films*. With some exceptions, *Excess* was never taken seriously by the critics, although it managed to survive as a intermittent porn production studio – proudly lensing 35 mm pink films – for at least another decade.

BEDTIME EYES (1987)

[Bedtime Eyes]

director: Tatsumi Kumashiro

Kanako Higuchi • Michael Wright
and **Michiyo Ohkusu**

★★★

Here's a simple love story with some very complicated social entanglements, an interracial romance between a Japanese club singer in Yokosuka and her black United States serviceman boyfriend who's on the lam from the military base. Kim (**Kanako Higuchi**) and Spoon (**Michael Wright**, future star of *Five Heartbeats* [1991] and *Sugar Hill* [1993]) meet in the afterhours nightclub, fall in love, and start living together. However, the more they learn about each other — about their unusual customs — the more they realize the relationship will never work. In the midst of the turmoil, Kim discovers that Spoon doesn't do well with monogamy. He's also sexually

involved with a close friend, Maria (**Michiyo Okusa**). This should be the final straw in their combustible relationship, but Kim cannot leave the man. Fate intervenes on her behalf, when the military police cart him away on desertion charges.

The movie is based on a bestselling *woman's romance* novel by **Aimi Yamada**, which also inspired the *hip* "black only" fad {dating exclusively black men} during the mid '80s in Japan. The original soundtrack is provided by the *Modern Jazz Quartet*.

BEING ASSAULTED (1977)

[Yarareru]

director: **Akira Kato**

Erina Miyai • Hiroshi Gojo

Seiji Endo • Tokuko Watanabe

Nikkatsu

★½

Tomomi (**Erina Miyai**) and Hiroshi (**Hiroshi Gojo**) are on their honeymoon. During the seaside drive, she happens to see a girl being sexually assaulted. This sparks old memories of a rape which had deflowered her when she was much younger. Then, by coincidence (an irritating aspect of most **Kato** films), shortly after the couple arrives in the resort town, Tomomi spots the man (**Seiji Endo**) who had raped her. He's now working as a hotel bartender. Even though she immediately remembered him, the man obviously does not recognize her. Tomomi takes advantage of his ignorance to scheme a revenge plot against him. While her husband is off sightseeing, she convinces the bartender to accompany her into the mountains "for some private sex games" where she leaves him to freeze to death.

Akira Kato is an irritating director who steadily cranked out 2 to 3

movies a year but never seemed to benefit from the experience. With the exception of **Love Makes Me Wet** (1973), **Slave Wife** (1976) and perhaps **Tokyo Emanuelle** (1975), there is nothing remarkable about his productions. They simply *exist*. This film is a typical example of his lackluster style.

BEST LESBIAN IN JAPAN

see **KAORU KIRI**

BEST OF ROMAN PORNO or

BEST OF NIKKATSU PINK

see **THAT'S ROMAN PORNO**

BEST OF S&M (1984)

[SM Daizenshu]

aka **Oniroku Dan Presents**

The Best Of Nikkatsu SM

director: **Fumihiko Kato**

girl in projection booth: **Akio Shinguji**
Nikkatsu

★★½ (or ★★★½)

This documentary offers considerably less titles than **That's Roman Porno**, but the clips are longer (some running in excess of 10 minutes). This collection was assembled by SM guru **Oniroku Dan**, who exclusively picked films based on his novels. But that's not necessarily a negative; the best ones {e.g., *Wife To Be Sacrificed*, *Noble Lady: Bound Vase*, *Lady Black Rose*, *Dark Hair Velvet Soul*, *Flower And Snake*, etc. are all written by Dan anyway. However, since the segments are long and extensive, this is not a great package for fans who have already seen the movies. But it's a terrific sample-platter for people who are curious about **Nikkatsu SM** and want to see what it's all about.

There's a wonderful opening sequence – shot expressly for this project by director **Fumihiko Kato**. It

features a very cute female projectionist (on skates yet!) who gets attacked and violated by 35mm film as it unspools from the reels. This inspired introduction gives way to a stirring collage of torturous images edited against a bombastic classical music score. The ensuing film clips seem almost anticlimactic by comparison.

BIRTH CONTROL

REVOLUTION (1967)

[Hinin Kakumei]

aka Contraceptive Revolution

director: Masao Adachi

Hatsuo Yamaya • Mikio Terashima

Wakamatsu

★★½

Here's one of those excursions into sado-erotic fare that makes Western audiences cringe, very grim misogynist S&M entertainment from **Koji Wakamatsu's** production company.

A Japanese doctor, Marqui De Sadao (**Hatsuo Yamaya** from *Wakamatsu's Sex Crimes* [also 1967]) develops a new, unconventional method of birth control based on the premise that a woman can't conceive if she's constricting in pain. **Mikio Terashima** plays an unfortunate victim of the mad doctor's torturous experiments.

Filmmaker **Adachi** has a reputation as scripter and assistant director for **Koji Wakamatsu** (working on both **When Embryo Goes Poaching** (1966) and **Violated Angels** (1967) among others. This is the only film bearing his name as *director*, although it's generally perceived as a **Wakamatsu** venture.

Interestingly, Wakamatsu made **Dark Story Of A Japanese Rapist** in 1967 which also features a lead character named Marqui De Sado, this time a sadistic rapist.

BIZARRE EXPERIENCE:

DREAMY (1985)

[Ryoki Taiken: Musei]

director: Tsutomu Watanabe

Yasushi Sato • Utako Sarai

and **Hiroshi Imaizumi**

Million Films

★★

Something of a rarity *pinku eiga*, a sexy SciFi fantasy.¹ Director **Watanabe** later drifted into the horror/fantasy genre with films like **Cursed Luger P08** (1995), but his initial foray with cinema lies in *pink* and *Million Films*. But despite the attempt at literacy, the sex scenes are forced and obvious. Clearly, Watanabe is not interested in steamy side of the pink genre.

A struggling writer (**Yasushi Sato**) pens a novel called *Distorted Time*, a complex thriller about life in a parallel world. However, his manuscript gets stolen, published and credited to an established Science Fiction writer. Yasushi is both angry and disappointed. Then, later, as he's dragging himself along the street, the hapless guy finds an old-fashioned fountain pen in the gutter. From the moment he picks it up, strange things start happening to him. Yasushi is suddenly whisked into the alternate world as described in his novel. But, even though he is God the Creator (a fascinating concept never adequately explored), this ideal world becomes Yasushi's nightmare because he is powerless and can do nothing to stop certain eventualities.

Interestingly, cult director **Kazuya Konaka** made a similar film, **Adventures In The Parallel World**, the following year {see *Japanese Cinema Encyclopedia: The Horror, Fantasy And Science Fiction Films*}.

¹Due to the relatively high production costs, *pink* fantasy and science fiction has been limited to very few previous attempts. The most notable

are *Love Dream* (1967, an installment in the *Some Stories Of Adultery* series), *Tokyo Eros: 1001 Nights* (1979), *Lady Momoko's Adventure* (1979) and *Sacred Koya* (1984). In 1986, *Yojiro Takia* would make *Time Escapade: 5 Seconds Til Climax*.

BLACK ROSE

ASCENSION (1975)

[Kurobara Shoten]

director: **Tatsumi Kumashiro**

Naomi Tani • Terumi Azuma

Meika Seri • Shin Kishida

and **Hajime Tanimoto**

Nikkatsu

★★★

Tatsumi Kumashiro continues to straddle the fence, midway between *roman porn* and mainstream cinema, with this production, featuring one of the few **Naomi Tani** non-S&M features for *Nikkatsu*.

The story — autobiographical in content, as some critics are fond of saying — highlights the quirky life of a *pinku eiga* director, Juzo (played by **Shin Kishida**, who later became Japan's best known vampire in *Toho's Bloodthirsty Trilogy* [1970-1975]). Juzo has just returned from a disastrous first day of shooting. Or rather, of *non*-shooting. The movie had been unexpectedly cancelled and he's in a dark mood because leading actress Meiko (**Meika Seri**) is "pregnant and ridiculously obvious about it." While looking for a new starlet, Juzo discovers his dentist is having an affair with a big-time politician's mistress (**Naomi Tani**). Juzo is immediately infatuated with the woman and wants her to be in his suspended movie. At first she says *no thank you*. Juzo tries everything, even blackmail, until Naomi finally agrees to give acting a try. The shoot begins, but during an erotic scene with her and Hajime (seeming the daddy of Meiko's love child), the director

cancels the session. Juzo realizes he has fallen in love with Naomi, so he proposes and they end up getting married instead of finishing the movie project.

Like many other **Kumashiro** films, this one works *despite* the story. Characterization is the key to his success, and watching this movie is akin to spending a Saturday evening with some very good friends. The audience easily identifies with this artistic rogue (**Burt Reynolds** pulled off a remarkably similar role twenty years later in the American production *Boogie Nights* [1997]) who believes he's actually making important motion pictures {"*Sex is the ultimate emotion, capturing it on camera is the ultimate art!*"}. Imitating **Nagisa Oshima** (the obvious target of the satirical barbs), Juzo often says: "*fucku no bi!*" ["the art of fucking!"]. But the irony in this story finds Juzo himself unable to complete his dream project because he has fallen in love.

The *Black Rose* title reflects a conscious attempt by Nikkatsu to create a "label" for **Naomi Tani**, a catch phrase which would help make her appear to be "something special." They used the moniker which had already been tied to Ms Tani in *Kat-suhiko Fujii's Cruelty: Black Rose Torture* (early 1975). Otherwise, the title has no relationship to the plot of this movie.

BLACK ROSE SLAVE

see **CRUELTY: BLACK ROSE**

BLACK SNOW (1965)

[Kuroi Yuki]

director: **Tetsuji Takechi**

Akira Ishihama • Kotobuki Hananomoto

★★★

Invigorated by the success of his

SPOTLIGHT:

The Pink Rebel: **Tetsuji Takechi**

One of Japan's most controversial directors

Tetsuji Takechi is generally considered the father of Japanese Porn. His film **Daydream** (1964) was the first big-budget *pinku eiga* (see listing in text for plot synopsis) and, more importantly, it received a huge publicity campaign. **Shochiku** had planned the premiere to coincide with the opening of the esteemed Tokyo Olympics, and the Japanese government was not amused by the decadent image this "nouvelle vague" gave to its world visitors.

Next, director **Takechi** also made the politically-charged sex-movie **Black Snow** (1965), resulting in one of Japan's first motion picture obscenity trials. He won the case, which essentially opened the floodgates for "total narrative freedom," but the government still maintained strict laws against any depiction of genitalia.

Takechi concentrated less on motion pictures in the '70s, spending his time with television production {*The Tetsuji Takechi Hour*} and various writing projects. After the release of his epic production, **Courtesan** (1983), Takechi complained bitterly over the censor's heavy hand. He immediately started work on a new hardcore (XXX) fantasy film called **Scared Koya** which he refused to edit, censor or fog. The movie has never been shown commercially in Japan. Upon completion, Takechi took advantage of America's more liberal porn laws and premiered the film in Guam, a United States providence. The movie ran for more than a year, playing mostly to Japanese tourists who visited the island.

Tetsuji Takechi died of natural causes in 1988.



TETSUJI TAKECHI FILMOGRAPHY

1963

Women's Story
aka Night In Japan
released in USA as:
Women... Oh Women!
(Nippon No Yoru:
Onna Onna Onna
Monogatari)

1964

Daydream
(Hakujitsumu)
Crimson Dream
(Kokeimu)

1965

Black Snow
(Kuroi Yuki)

1966

Genji Story
(Genji Monogatari)

1968

Postwar Cruel Story
(Sengo Zankoku
Monogatari)
Ukiyo-e Cruel Story
(Ukiyo-e Zankoku
Monogatari)

1973

Madam Scandal
(Scandal Fujin)

1981

Daydream
(Hakujitsumu)

1983

Courtesan
(Oiran)
Sacred Koya
(Koya Hijira)

1987

Daydream 2
aka Captured For Sex
(Hakujitsumu Zoku)

Daydream (1964), director **Takechi** decided to square off against the government censors with this *adult themed* political hot potato. It's the story of a maladjusted son of a prostitute. The boy is impotent unless he's stoking a loaded pistol while making love. It's easy to see some quirky psychological problems here. But in reality, he's unconsciously reacting against his hatred for Americans, a deeply rooted hostility charged by the victimization of his mother at the hands of hungry soldiers on a military base in Yokota. Eventually the young psycho shoots a black GI and is immediately gunned down by American MPs.

The Japanese government, still unhappy with **Tetsuji Takechi** over the **Daydream** controversy {see separate listing}, finally retaliated by arresting him on public indecency charges. The trial was a media circus, not unlike the famous U.S. trial (also in 1966) against **William Burroughs** and the *Grove Press* publication of **Naked Lunch**. Renown authors and notorious filmmakers (including **Nagisa Oshima** and **Seijun Suzuki**) testified in court. The trial became a war zone pitting the avant garde intellectuals against the conservative machine. **Takechi** won his day(s) in court {see *Spotlight Section: The Pink Rebel*, page 67}.

BLAZING

BONDAGE LADY (1980)

[Dan Oniroku Joen Fujin]

aka **Madam Rope Flame**

director: **Katsuhiko Fujii**

Junko Mabuki • Izumi Shima

and **Tomoka Asagiri**

Nikkatsu

★★½

Junko Mabuki was discovered and groomed by director **Fujii**, initially

featured in his **Showa Erotica** (earlier 1980). She received the "seal of approval" from scripter **Oniroku Dan** when he wrote **White Uniform In Rope Hell** (also 1980) for her. She was promoted as the successor to **Naomi Tani**, the *Nikkatsu* SM queen who retired at the peak of her popularity in 1979 after the release of **Rope And Skin**. But **Junko Mabuki's** career was short-lived. The extensive cinematic torture sessions caused severe health problems for the girl, forcing her to retire after only a few movies.

In this film Ms Mabuki plays newlywed **Junko** who is left at home with her sister while husband **Koji** (**Hiroshi Ogasawara**) has to take a business trip to a countryside village. That night, he stays at a quaint inn where he passes the time by attending an S&M stage show. The next day, while driving back home, **Koji** gets into an accident, hitting and killing a woman. She's **Aiko** (**Tomoka Asagiri**) the star of the SM show; her husband, **Genzo**, sees the hit-n-run from the side of the road. A few days later, **Koji's** wife and sister disappear, kidnapped by angry **Genzo**. He viciously tortures them before husband **Koji** comes to the rescue.

The poppycock story is written by SM maestro **Oniroku Dan**. **Junko Mabuki's** next film would be **Hell of Roses**, for director **Shogoro Nishimura**.

BLISSFUL GENUINE SEX: PENETRATION

see *Spotlight Section: Toshiki Sato*

BLONDE HUNT (1968)

[Kigeki Hachurui]

aka: **SEXPLOITERS**

aka: **A SEX COMEDY**

director: **Yusuke Watanabe**

Kiyoshi Atsumi • Terry Angel
Akira Nishimura • Yukie Kagawa
 Shochiku

★½

Terry Angel's identity — and what became of her — is a mystery. Some rumors persist that it was, in fact, a pseudonym for a British pop singer called **Twinkle** (a relatively unknown songstress who had an international hit, **Terry**, during the British Music Invasion in 1965). But nonetheless, **Terry Angel** starred in this Japanese sex comedy, and she seemingly has no other acting credits.

A couple Japanese friends (**Kiyoshi Atsumi** and **Akira Nishimura**) are obsessed with the idea of bedding blonde girls, especially a UK bird named Mary Harlow (**Terry Angel**). The *action* is particularly dimwitted and culturally embarrassing.

Yukie Kagawa, star of such exploitative fare as **Ghost Story Of The Snake Woman** and **Invisible Man: Dr Eros** (both 1968), plays the thankless role of Pico, an sexy girl who isn't good enough because of her black hair. **Akira Nishimura** is slumming in this *Shochiku* opus; he's best remembered for his horror films **Living Skeleton** (1968) and **Ghost Of The Hunchback** (1965).

BLOOD AND ECSTASY (1995)

[Chi To Ekusutasi]

director: Hitoshi Ishikawa
Mamiko Aso • Yuzo Takeda
 Neo Nikkatsu

★★★

A young investment banker has been sliced-up and fatally stabbed, his nude body "crucified" on the bedroom wall. He appears to be the victim of a *gyaku-rape* (counter rape) and everything points to his girlfriend. At least, that's how the investigating detectives see it. They visit

Niomi (Mamiko Aso), a brazen woman who flatly denies any knowledge of the crime. Detective **Hideo (Yuzo Takeda)** isn't convinced; he stakes her out. Before long, his cover is blown and Hideo finds himself sharing the bed with Niomi. It's a bit uncomfortable because he's tied up and she's a bit rough, but ultimately the detective becomes obsessed with her bizarre behavior.

She completely dominates him, bondage and strange sex games are merely the appetizer in this sadistic relationship. The bigger question remains, is this woman a murderer? Hideo discovers the answer too late. She's a genuine serial-killing freak who lives for the orgasm she has while stabbing her partner to death.

Director **Ishikawa** started in the business as a member of the trio who made movies under the pseudonym **Go Ijuin** {see **Captured For Sex 2**}.

BLOODY RAPE (1968)

[Chi No Bohikoh]

director: Kaoru Higashimoto
Yuichi Minato • Natsuko Hama
 Uematsu Productions

★

Dr Keiko (**Natsuko Hama**) tries to cure a girl's trauma after she gets involved in a particularly vicious sexual assault. Preachy and ostentatious from director **Higashimoto** who fared much better with **Hell Pit** (also in 1968).

BLOOMING LUST (1969)

[Irokezakari]

director: Kensuke Sawa
Hiroshi Yajima • Shinji Kubo
Noriko Chizuki • Mari Iwai
 Sawa Productions

★

A very minor film for director **Sawa**, which he rushed out to fulfill

booking commitments for his production company. The cast, like everything else about this project, is less than impressive. **Hiroshi Yajima** had a cult following in Osaka where he made films for sleazemeister **Giichi Nishihara** (*i.e.*, **Ripped Virgin** (1968), **I'll Rape You Whenever I Want** (1974), *et al*). The female cast consists of young "high school" actresses. Director Sawa continued to use **Mari Iwai** from time to time (in **Crazy For Lust** [1968] and **Hunting Breasts** [1969], for example) but her acting proficiency never matched her bust size.

The film is essentially a series of vignettes dealing with teen virgins who loose their innocence to the same guy over a summer vacation. There's little to recommend, aside from the obvious. But hatchet editing and sloppy camerawork (a frenzy of pan and zoom nonsense) takes the fun out.

BLOOMING

WOMAN'S BODY (1969)

[Jotai Kaika]

director: **Tsohio Okuwaki**

Miki Hayashi • Kaori Aihara

World Eiga

★

More mindless junk from **World Eiga** and director **Okuwashi** (a deadly combination which also produced a string of equally unremarkable films, such as **Abnormal Rape** [1968]). This one features studio starlet **Miki Hayashi** as a girl who experiences the "joys of sex" and blossoms into a woman. Standard chauvinistic clinches overshadow any semblance of a plot.

BLUE FILM:

ESTIMATION (1968)

[Aoi Film Shinasadame]

aka **Woman In A Blue Movie**

director: **Hiroshi Mukai**

Mitsugu Fujii • Norihiro Ohtani

Mari Nagisa • Risa Minakami

Mukai

★★

An office girl (**Mitsugu Fujii**) inadvertently gets sucked into the world of porn films by her boss (**Norihiro Ohtani**). This was a hit movie, mostly due to a strong publicity campaign focusing on the "shock" of a famous movie star like Ms **Fujii** playing the lead role in a *pinku eiga*. Director Mukai often employed "hype" to sell a film. He understood controversy well and used it to give his films a commercial edge. For example, he hired the wife of the Indonesian president to star in **Japan Virgin Rape** (1970) and his **Flesh 2** (1969) became a whisper-hit due to the sex scene between a Korean girl and a black American GI on leave from Viet Nam. His most notorious feature is **Deep Throat In Tokyo** (1975) {see separate entry}. Japanese critics have often called Mukai "the only serious rival of **Koji Wakamatsu**."

BLUE LAGOON:

A SUMMER EXPERIENCE (1981)

[Hitonatsu No Taiken:

Aoi Sangosho]

aka **Blue Lagoon Vacation**

director: **Toshiharu Ikeda**

Mayumi Terashima • Yuka Asagiri

Mitsuo Namihira • Asako Kurayoshi

Nikkatsu

★★

High school student Chiaki (**Mayumi Terashima**) has a major blow-up with her boyfriend after she catches him cheating on her. The girl decides to spend the summer on the tropical island, Okinawa, with her girlfriends. Once there, Chiaki vies for the attentions of a handsome beachboy (**Mitsuo Namihira**) against some aggress-

sive competition. Of course, she gets the guy.

"This was a penance project," director **Ikeda** said in an *Asian Cult Cinema* (#17) interview. "*Nikkatsu* forced me to do it as a punishment for the roughness of **Sex Hunter**. The studio said 'You're going to Okinawa to make a movie — and this time it better be romantic.'" Regarding the plot, the director added: "I thought it was amazingly stupid. But I wanted a vacation and jumped at the chance to visit Okinawa for free." Ikeda's next film would be **Angel Guts: Red Porno** (1981), his last for *Nikkatsu*.

BLUE WOMAN (1982)

[Dan Oniroku Aoi Onna]

director: **Katsuhiko Fujii**
Izumi Shima • Kazuyo Ezaki
Nikkatsu

★★½

After **Izumi Shima's** striking performance in **Dark Hair Velvet Soul**, she once again began securing lead roles {i.e., Ms Shima had been relegated to co-starring parts after the failure of **Lady Chatterley In Tokyo** [1977]}.

This film, written for Shima by **Oniroku Dan**, is directed by perennial bad-boy **Katsuhiko Fujii**, the man responsible for most of *Nikkatsu's* rougher S&M pics. It tells the story of a high society lady who falls into subjugation after an indiscretion. Pretty Izumi had married into a affluent family who never approved of her pedigree. She gets tricked into participating in a contrived S&M show during a big party. But then things turn ugly when the master of the house becomes excited by the performance and tortures her for real in his dungeon.

It's not high art, but on the wicked-

ly erotic level this SM film works. Certainly better than the innumerable variations of the *captured-girl* ilk, this film benefits from an impassioned performance by Ms Shim and a better than average **Dan** script. Director **Fujii** does the same thing he's been doing for more than a decade, but here he's suitably aided by cast and crew.

BONDAGE SKIN

see **ORYU'S PASSION**

BONDAGE SM: 18 YEARS OLD

see **ROPER FROM HELL** series

BONDAGE:

WHIP AND HIGH HEELS (1985)

[Kinbuku: Muchi To Highheel]

director: **Toru Kitagawa**

Yuka Takemura • Koji Makimura
and **Ayumi Taguchi**

Shinto

★★½

Toru Kitagawa is a bogus name. It's really director **Isumichi Isomura**, from the *Unit 5* production company, hiding behind the alias. He used the *Kitagawa* pseudonym for most of his *Shinto* projects between 1983-1987 {i.e., for all the pink ones}. Prior to this film, his most successful venture was **Crazy Affair: Pacifier** (1981) {see separate listing}.

This one, scripted by the director (under his assumed *Kitagawa* name), tells the story of an average salaryman who doesn't know whether he's become a pervert or not. Hard working Koji (**Koji Makimura**) is a "leg-man." He is obsessed with women's legs, "long and lovely," but especially when accented with a pair of black high heels. To satisfy his fetish, Koji becomes a shoe-shine man on weekends (specializing in lady customers,

of course). One day, a female sadist (**Yuka Takemura**), sensing Koji's kinky perversion, seduces the unsuspecting eccentric. He accompanies the woman to her place where they get involved in some very kinky S&M. Soon Koji starts doubting his own virility. Although threatened by Yuka, he is also hopelessly attracted to her. The man must choose between a "slave existence" with this mad woman or his comfortable lifestyle with girlfriend Ayumi (**Ayumi Taguchi**), a wholesome, nonthreatening office lady.

**BONE OF A BUTTERFLY:
HUNTER WITH
WHITE SKIN (1978)**

[Shiroi Hada No Karyudo:
Cho No Hone]

director: Shogoro Nishimura
Yuki Nohira • Miyako Yamaguchi
Jun Nakahara • Hiroshi Yamamura
Nikkatsu

★★★

Shogoro Nishimura springs back from a series of less-than-impressive features with this indulgent, but captivating film. Like his hits from the early '70s, this movie benefits from dynamic characterizations and memorable performances. Both **Yuki Nohira** and **Miyako Yamaguchi** are top notch.

Nishimura's strong point has always been his ability to garner top thespian skills from his actresses, even when other directors have failed (see any of his **Yuko Katagiri** projects for proof). He had been grooming Ms **Yamaguchi** for many months, through numerous projects (e.g., **Gate Of Flesh** [1977], **Showtime** [1977], *et al*). His efforts paid off. She is remarkably good as the slighted rape victim who didn't get her proper recognition.¹

Five years earlier, **Ryuko (Yuki Nohira)**, an unsophisticated college girl {think *non-rape* material}, sees three male students sexually attack a winsome coed (**Miyako Yamaguchi**). **Ryuko** fantasizes that she was the victim and files a report accordingly. The three males get expelled from the university.

Advance to present day. **Ryuko** has matured; she's more cosmopolitan. In fact, the girl is downright good looking and has learned the art of being seductive {i.e., rape-bait}. She decides to test her sex-appeal on the same three guys who had allegedly raped her before. But **Ryuko** is challenged and patently humiliated by **Miyako**, the original victim.

¹In order to better understand this film, one must first acknowledge a basic pink *principle of rape*: "A rape victim must an attractive female {i.e., deserving of rape} or she wouldn't be sexually assaulted in the first place." Therefore, in a twisted sense, "getting raped validates one's beauty."

**BOSO RHYTHM:
THANK GOD FOR WOMEN (1974)**

[Boso Pekopeko-bushi:
Onna Maiwai]

director: Nobuaki Shirai
Mariko Hoshi • Kenzo Shibuya
and **Yuri Yamashina**
Nikkatsu

★★

This one is more fun than most of the **Nikkatsu** pink films (they weren't known for having a sense of humor). It tells the story of a traditional mountain village and it's annual sex festival, a spring celebration for all the unmarried townfolks. This is the one day out of the year a girl can ask a man to get married.

The female chases her prospective beau through the streets of the town. She charges forward carrying a large loaf of bread shaped like a penis.

And when she catches the man of her dreams, the virgin symbolically stabs him playfully with the phallus. It's a match made in heaven.

BOUND VASE

see **NOBLE LADY**

BREASTS

see **TOP SECRET ACCOUNT OF JAPANESE MANNERS AND CUSTOMS: BREASTS**

BRIDAL DOLL (1979)

[Dan Oniroku Hanayome Ningyo]

aka Oniroku Dan's Bridal Doll

director: **Katsuhiko Fujii**

Asako Kurayoshi • Izumi Shima

Hiroshi Unayama • Jun Nakahara

Nikkatsu

★★ (or ★★½)

In the days before her retirement, it would've been the perfect *Naomi Tani* vehicle. In fact, this is the first *Nikkatsu* project written by **Oniroku Dan** that didn't star Miss Tani. But the director is S&M guru **Katsuhiko Fujii**, and aside from Tani's absence, it's business as usual.

Rie (newcomer **Asako Kurayoshi**) is sold to a man (**Hiroshi Unayama**) who enjoys a good S&M session in the evening, just before bedtime. The woman, dressed in traditional wedding attire, is abused by her master everyday. One day, from a window, a young man named Eguchi (**Jun Nakahara**) sees the assault and decides to save the poor girl. He captures the sadist's wife (**Izumi Shima**) and puts her through the same tortures. After a lot of gratuitous bondage-n-whipping scenes, the husband finally agrees to exchange the slave for his wife. However, in an ironic twist, it seems the captured girl has learned to enjoy the role of a masochist and isn't happy as a free

woman. Rather, she becomes the victim of Eguchi's lash.

BUSH OF LUST (1969)

[Jochi No Shigemi]

aka Lust Bush

director: **Kinya Ogawa**

Shige Nagata • Mari Iwai

Jun Kitamura • Miki Hayashi

Setsu Shimizu • Joji Nagaoka

Okura Eiga

★★

A tantalizing cast of starlets add a high level of voyeuristic idiocracy to this otherwise drab sexy comedy. The jokes rely on sophomoric double meanings (on par with the title itself) but the humor is decidedly Japanese and does not translate well.

Much of the film deals with the antics of **Shige Nagata** and **Jun Kitamura** as they pursue the affections of two young cuties, Yohko (**Mari Iwai**) and Akemi (**Miki Hayashi**).

Director **Ogawa** was *Okura's* most important filmmakers, one of the few with experience and talent. He came from traditional *performing arts* roots, part of an acclaimed Kabuki Family. After six years with the exploitation studio — during which time he made an impressive collection of pink films and horror movies — **Ogawa** joined *Shinto* for a brief time and then moved on to *Nikkatsu*.

CABARET DIARY (1982)

[Kyabare Nikki]

director: **Kichitaro Negishi**

Midori Takei • Katsunobu Ito

Koichi Ueda • Toshiyuki Kitami

Nikkatsu

★★½

After two mainstream *legitimate* films for ATG (*Art Theater Guild*), director **Negishi** returned to *Nikkatsu's* *pinku eiga* for this sexy story about a young man who takes a job

as an assistant in a night club. There's lots naked bodies and double entendres, but the film is intended as a lampoon against the silliness of corporate Japan.

Assistant Manager Wada (**Katsunobu Ito**) falls in love with one of the performers Hiromi (**Midori Takei**) even though fraternization is strictly forbidden. By applying the same strict "rules of business" to the world of the nightclub, **Negishi** has created an effective satire, ripe with a knowing sagacity found in most of his films.

Director **Negishi** decided to leave *Nikkatsu* after this film. The company which had initially represented artistic freedom for him (see **From Orion's Testimony: Formula For Murder** [1978]) now was stifling his creative juices. His next project for *Central Arts* called **Wedding In The Family** (1983) would be one of his best received, a light character drama.

CAGE OF LUST:

WIVES' AFTERNOON (1976)

[Tsumatachi No Gogo Wa

Yori: Kano No Ori]

director: Shogoro Nishimura

Junko Miyashita • Katsuro Yamada

Remika Hokuto • Tokuko Watanabe

Nikkatsu

★★½

Here's another motion picture, one of many from the same period {e.g., **Housewife's Experience** [1975], **Sada Abe: Docu-Drama** [1975], **Walker In The Attic** [1976], et al} that helped *Apartment Wife* **Junko Miyashita** maintain her reputation as the 2nd *Nikkatsu* queen. And once again she's teamed with director **Nishimura** who seemed to understand and punctuate her raw sexual magnetism.

Miyashita plays an ordinary housewife who spends her days waiting for husband **Remika** (**Remika Hokuto**) to wander home from work. She pictures herself as a mouse in a cage {thus, the title}, and starts passing the afternoons with her girlfriend's lover (**Katsuro Yamada**). As these *pink eiga* stories go, the housewife soon has more affairs than she can handle, which transforms her into a lustful woman, to the approval of her cuckolded husband.

As an interesting sidenote, despite the fact that this is a story about one (1) wife, the title distinctly translates to *Wives' Afternoon*. This is an intentional "error" from *Nikkatsu* who wanted to give the impression that all wives behave in this fashion. Unquestionably, it's an odd editorial message for the predominately male audience.

CALL GIRL:

LUST CAGE (1978)

[The Call Girl: Jochi No Ori]

director: Isao Hayashi

Teruho Matsunaga • Yoko Azusa

Asami Morikawa • Mamoru Hirata

and Hiroshi Gogo

Nikkatsu

★★

Former prostitute **Sachiko** (**Teruho Matsunaga**) is now married to an impotent divorcee (**Hiroshi Gojo**). **Sachiko** lives in a sleepy resort town, where she endures sexual frustration daily. One day, while shopping, she stumbles into an old customer from her whoring days, a man named **Toshiya** (**Mamoru Hirata**). They fall into bed together and she realizes how much she missed sex. **Sachiko** and **Toshiya** begin a relationship. But, then, her husband discovers the adulterous affair and attacks **Toshiya** who ends up getting killed in the fra-

cas. Meanwhile, two delinquent girls (**Yoko Azusa** and **Asami Morikawa**) are eyewitness to the murder and they blackmail the lovers.

The plot is reminiscent of **Teruho Matsunaga's** debut, **Lusty Wife: Temptation Of The Flesh** (1976). The young actress seems adapt at playing sexually frustrated roles (as demonstrated again in **Red Petal Is Wet** [1977]), but she isn't as convincing in the romantic scenes. Even though **Nikkatsu** has featured her in numerous dramatic roles, there are severe limitations to her acting ability.

CALL GIRL ANGEL:

TRAP OF DISGRACE (1988)

[Hotetoru Tenshi:

Chijoku No Wana]

director: **Naokazu Chinzei**

Yui Saito • Saeko Kizuki

and **Shiro Shimomoto**

Excess

★★½

After **Nikkatsu** closed it's pink doors earlier in 1988, the studio began producing a series of adult oriented "art films" called **Ropponica Movies**. When public and critical reaction was less than enthusiastic, **Nikkatsu** quickly financed **Excess Films** a low-risk money-cow which concentrated on shoestring sex movies. Officially, there was no relation between **Nikkatsu** and **Excess**; the studio attempted to distance itself, at least publicly, from the *pinku eiga* arena.

Although director **Chinze** only made a few films, he was critically recognized for his "*Chinze-isms*" (i.e., unique camera angles and jarring edits). He originally came from live theater and tends to helm his films accordingly. Chinze's motion picture experience developed from

working as an assistant director to cult filmmaker **Kazuo "Gaira" Komizu**.

He made this hard-boiled melodrama about the prostitution racket in 1988. Two years later he would helm **Hole In The Panties: Find The Twinkle Star** (1990) one of the first full-blown pink Musicals {see separate listing}. By '94, Chinze was out of motion pictures and theater production, concentrating instead on OV's (original videos productions).

CALL GIRL'S TESTIMONY

see **EXPOSURE**

CALL OF THE PISTIL (1971)

[Kashin No Sasoi]

director: **Masaru Konuma**

Keiko Maki • Hajime Mitamura

Nikkatsu

★★

Masako (Keiko Maki) is a *re-powriter* for a woman's magazine. One day, while out on assignment, she is raped. And what's worse, the trauma has caused a memory loss. But her brother has an idea on how to deal with the amnesia problem. He recruits her boyfriend to recreate the grisly assault, hoping it will shock her back to reality. Alas, it's not successful.

The two guys continue to investigate and they learn the rape was committed by a negro, an AOL American soldier. So, in hopes of curing her, they hire a black soldier to rape her again. What's wrong with this picture?

This is director **Masaru Konuma's** debut. Seemingly, he has always been attracted to the more exploitive aspects of sexuality; best known for his S&M fare (i.e., **Wife To Be Sacrificed** [1974], **Flower And Snake** [1974], **Rope And Breasts** [1983], *et*

al), this one is filled with a parade of vivid rape scenes. It's a virtual smorgasbord of sexual assaults, especially the scenes with Maki being ravished by the black soldiers. Upon its release, many influential critics praised this film for its "symmetrically breathtaking imagery." Reviewer **Sadao Yamane** wrote in *Kanno No Program Picture*: "Especially memorable is the stark contrast of pure white skin against the shiny black bodies of the American GIs." Konuma's next film would be **Headlights In The Rain** (1972).

CANDIDATE FOR SEDUCTION (1982)

[Okasare Shigan]

director: **Shun Nakahara**

Yoshiko Ariake • Yuki Kazamatsuri

Hiroshi Unayama • Reiko Natsu

and **Yoshimitsu Onimaru**

Nikkatsu

★★★

Yoshiko Ariake, a mainstream *Toei* actress lured to *Nikkatsu*, plays career lady Hineko who works for an interior design company. She's a confident woman, dedicated to business politics, but has never been willing to give herself to romance. In fact, it's easy for this fashionably bitter woman to be unfaithful in a relationship. Sparks fly when she meets a handsome rival (**Yoshimitsu Onimaru**).

Sex scene are very realistic in this highly successful slice-of-life film. Critics praised *Nikkatsu* for producing a "mature, honest and realistic drama about erotic relationships." Ultimately, despite **Yoshiko Ariake's** impressive performance, the credit should go to director **Nakahara** for this, his debut film. **Shun Nakahara** graduated with honors from prestigious Tokyo University, mastering in

literature and cinema studies. He could have snagged a job at any studio in Japan, but he was attracted to the artistic freedom offered by *Nikkatsu* {"you can make any movie you want, as long as it has four sex scenes"}. **Nakahara** stayed with the studio until 1985 (through a swamp of junk like **Rope Sisters** [1984]) after which he joined **New Century Producers**. He's best known for his mainstream *American Graffiti* facsimile **Shako-tan Boogie** (1987) and other similar youth oriented films.

CAPTURED FOR SEX

see **DAYDREAM 2**

CAPTURED FOR SEX 2 (1986)

[Kankin Sei No Dorei: Ikenie 2]

aka **Sacrifice: Captured For Sex 2**

director: **Go Ijuin**

Shiko Shima • Souji Kanehako

Kei Sano • Aiko Matsuoka

Yu Productions

★★★ (or ★★★½)

After some extensive work in the porn business, three enterprising *pinku* directors formed *Yu Productions*, a company which would specialize in *Ero-Gro* (Japanization term meaning *Erotic Grotesque*) films. They picked up distribution rights for some classic S&M titles and also made a few of their own. The three celebrated partners [**Genji Nakamura**, **Ryuichi Hiroki** and **Hitoshi Ishikawa**] produced and directed movies together, signing the projects with the single pseudonym **Go Ijuin**. They dissolved the partnership in 1990; today, they direct films separately {see **Blood And Ecstasy** [**Hitoshi Ishikawa**], **Sadistic Song** [**Genji Nakamura**], and **Dream Devil** [**Ryuichi Hiroki**]}.

This one is generally considered the best of their in-house productions. It

tells the story of a young couple, Shingo and Miki (**Souji Kanehako** and **Kei Sano**), who experience car problems in the middle of a dark woods. A local man (**Shiko Shima**), offering a helping hand, takes them back to his modest home. Before they know what's happening, the two are hog-tied and sexually abused by the good samaritan. However, Shingo is impressed by the man's brutal treatment of Miki, and he asks to become an apprentice. The two men then capture other girls and take them back to the house for torturous sex games.

Despite the high production standards and convincing performances, this is rough *entertainment* featuring one indignity after another, a virtual parade misogynous behavior. Although it may be too much for the casual viewer, this film is a quintessential example of the genre. **Go Ijuin** also directed **Sacrifice** (1985), **Sexual Abuse** (1985) and **The SM** [Za SM] (1984), distributed in some markets as **Captured For Sex 5**.

CAPTURED FOR SEX 3

see **SLAVE WIFE**

CAPTURED FOR SEX 4

see **WOMAN IN A BOX 2**

CAPTURED MOTHER AND DAUGHTER: SHE BEAST (1987)

[Hahako Kankin: Mesu]

director: Mizumaru Saito

alias for Nobuyuki Saito

Asako Maekawa • Yoshihiro Kato
and **Yudo Yoshikawa**

Nikkatsu

★★★

Nobuyuki Saito started his directorial career in 1978 helming **Teenage Emanuelle**. Before that inauspicious debut, he worked as an assistant director at **Nikkatsu** for more than fif-

teen years, under **Seijun Suzuki**, **Chusei Sone** and **Yukihiro Sawada**. He was also one of the top scripters. The studio executives had expected big things from Saito, and he was groomed accordingly. But after a series of unimpressive attempts (only his **Woman Of The Afternoon: Incite!** [1987] would receive any critical notoriety), Saito quit **Nikkatsu** to follow a freelance producer/scripter career. Following some lukewarm independent projects in the mid-80s, he returned to **Nikkatsu** in 1987 under the pseudonym **Mizumaru Saito** for this picture. Critics raved, audiences applauded and the studio honored the film as their best movie of the year. Saito took advantage of his newfound popularity, moving to television for a successful string of TV dramas, culminating with the televised version of the popular XX series called **XX: Graceful Beast** in 1997.

Student **Asako (Asako Maekawa)** inadvertently discovers the ugliness of life and sex at the end of her junior year of high school. She see a close girl friend commit suicide, and then listens as the students talk about the death like it was an FX scene from a gore movie. Then Asako accidentally intrudes on her mother as she's getting gang-raped. The poor girl is also captured, sexually assaulted, and later forced into prostitution by an nasty loan shark.

CAPTURED

WHITE UNIFORM (1983)

[Hakui Kankin]

director: Kaoru Umezawa

Minako Ogawa • Reika Kazami

Nikkatsu

★★

Filmmaker **Umezawa** originally came from the **Koji Wakamatsu** family where he worked as a second-unit

director until getting fired for “disrespect” by his boss. In 1968, Umezawa joined rival company *Shishi Productions* where he made numerous *pinku eiga* {see Director’s Appendix}. He changed his name to **Kaoru Tomoto** in 1974 and got out of the sex film business. *Nikkatsu* lured him back into the melee with this quirky production. After this movie, he also grabbed a paycheck from *Tokatsu* for some quickie sex-grinders called **Dance Of Lust** and **Violated Uniform** (both 1983). He also slumped around with *Toei Central* and *Million Films* in 1984 before returning to the mainstream arena.

General City Hospital is crazy with sex. The doctors, nurses *and* patients are completely out of control, giving embellish meaning to *hedonism*. One day, a new female patient — suffering from an enlarged clitoris — is admitted to the clinic. Her presence causes everybody to go nuts in a sexual frenzy. Nurse Akiko (**Minako Ogawa**) rallies to bring dignity back to the hospital, but she’s captured and raped for her righteous efforts.

CAPTURING:

DIRTY FOREPLAY

see *Spotlight Section: Kazuhiro Sano*

CARNAL PUNISHMENT (1967)

[Nikukei]

director: **Kiyoshi Komori**

Kaoru Miya • Katsuo Mikai

Yasuko Matsui • Naomi Tani

Tokyo Koei

★★

Perverse filmmaker **Komori** {best remembered for his kinky **Snake Lust** (also 1967)} directs a buy-the-numbers *pinku eiga* picture here. A prostitute named Tokie (**Kaoru Miya**) tries repeatedly to escape from her gangster pimp (**Katsuo Mikai**),

but each time she is caught and brutally punished (thus the title). During one of her torturous sessions, while being whipped on the pier, Tokie is rescued by a fisherman (**Shohei Yamamoto**) and his sister (a young **Naomi Tani**). The seaman marries the girl and releases her from the clutches of the yakuza gang.

A year later, **Kaoru Miya** and **Naomi Tani** would star together again in **Virgins With Bad Reputations** (1968). Director **Komori** continued making pink films until the early ‘70s at which point he retired from the business.

CHINA SCANDAL:

EXOTIC DANCE (1983)

[China Scandal: Enbu]

director: **Koyu Ohara**

Emi Shindo • Kaoru Oda

Nikkatsu

★★½ (or ★★★)

This co-production with a Hong Kong studio finds versatile director **Ohara** helming a mean-spirited flesh trafficking opus. Most of the film is shot on location in HK, but **Ohara**’s pop-art style is still very evident throughout the production. This is one of his last films for *Nikkatsu*. He would leave the studio in 1984 to work freelance with *Warner/Pioneer* and other Japanese record labels. He developed numerous teen-oriented projects featuring popular Nippon singers. In 1988, Ohara left the motion picture business completely, concentrating instead on the lucrative music video market.

Not coincidentally, this film reflects Ohara’s growing preoccupation with the music biz. Pop singer Mari (**Emi Shindo**) is invited as an honored guest for a *Star Search* contest in Hong Kong. But after arriving in the teaming city, she soon finds herself

the victim of a kidnapping scheme. It seems the contest was merely a cover for a flesh trader who captured young Mari for a rich client.

Emi Shindo wears her age well. She successfully plays a 20-something pop singer here, but this is the same lady who originally found fame on the television screen as a con-artist bowler in the '70s adventure series *Beautiful Challenger*. And before that, ageless Ms Shindo starred in the cult horror film *Great Insect War* (1968). She would continue making *pinku eiga* with *Nikkatsu*; her next venture is *Empress* (also 1983).

CLIMAX (1967)

[Climax]

director: **Toshio Okuwaki**

Kazuya Taguchi • Noriko Tatsumi

Setsu Shimizu • Kimiko Asuka

World Eiga

★★½

Another early project by director **Okuwaki** which — like the comparable *Bed Dance* (also 1967) — proves this notorious studio-hack had a module of talent, prior to his parade of interchangeable sex flicks during the late '60s. It's not great filmmaking, but at least this movie manages to be unique within its grim view of life.

Hideki (Kazuya Taguchi) is a broke college student who becomes wildly protective of his sister when she decides to marry a rich financier. Eventually, Hideki is also mesmerized by the money broker and he accepts a *loan* in exchange for his assent to the wedding plans. But when the student realizes how he betrayed his own integrity, he kills his sister.

Noriko Tatsumi, who plays the sister here, was one of the first queens of Japanese sex films, reigning in the

sleazy celluloid kingdom from 1967-1970. She usually made films for *World Eiga* or *Nihon Cinema*. Her most celebrated ventures are the ones for director **Koji Seki** (e.g., *Whore* [1967], *Erotic Culture Shock* [1969]).

CLIMAX! RAPED BRIDE (1980)

[Climax! Okasareru Hanayome]

director: **Shinichi Shiratori**

Etsuko Hara • Mayumi Terashima

Daiki Kato • Goro Kataoka

Nikkatsu

★★

Director **Shiratori** was usually relegated to *Nikkatsu*'s B projects. He gained a reputation accordingly. It is unclear whether he was truly an incompetent filmmaker or simply the victim of bad scripts and a lower echelon crew. But some of his films, especially those with the better actresses {i.e., **Etsuko Hara**, **Jun Izumi** and **Junko Miyashita**}, are adequate, even entertaining.

Hikaru (Etsuko Hara), who lost her parents when she was very young, is raised by the female owner of a roadside restaurant. She has grown into a beauty, the queen of the cafe and an eligible bachelorette. Hikaru has a steady boyfriend, but he's too involved in his schooling to think about getting married. One of the restaurant investors arranges a marriage through Hikaru's foster mother and they try to separate her from the college boy. Later, when Hikaru runs out of excuses, she is forced into the arranged wedding. But then, in a denouement ripped {at least, conceptually} from *Mike Nichols' The Graduate* (1967), everything ends happily.

CLOISTERED NUN:

RUNA'S CONFESSION (1976)

[Shudojo Runa No Kokuhaku]

director: Masuru Konuma

Runa Takamura • Aoi Nakajima

Kumi Taguchi • Roger Prinz

Nikkatsu

★★½

Director **Konuma** continues his string of nasty-edged *pinku eiga* — as initiated by his perverse masterpiece **Wife To Be Sacrificed** near the end of 1974 — with this audacious, scathing attack on Christianity. His casual disregard for any sense of humanity within the religious hierarchy is ultimately responsible for the defiant tone of the picture. This film is a brazen if not biased look at spiritual corruption accentuated by a parade of abusive priests and sadistic nuns.

In the Japanese north country, young Runa (**Runa Takamura**) joins a convent after losing her boyfriend to Kumi (**Kumi Taguchi**), her whore-of-a-stepsister. When she made the decision to become a nun, Runa had anticipated a pure and tranquil life in the convent. But soon after she arrives, the girl is raped by a priest (**Robert Prinz**) and then introduced to a completely new decadent S&M life. Two years later, Runa returns to her stepsister and ex-boyfriend with a business proposition, to help finance Christianity in Japan by investing in the convent and reaping huge kickbacks from the Vatican. The two are excited about the deal. Of course, they don't realize until too late that it's really a plot by the younger sister to get revenge.

This is the debut role by **Runa Takamura**, a pop singer who drifted to porn after a five year stint with the group *Golden Halves*. Her next film would be **Runa's Confession: "Men Crawling All Over Me"** [mid 1976], a true-life expose of her life in the ultra-sleazy music biz.

CLUTCHES (1966)

[Dokuga]

director: Osamu Yamashita

Noriko Tatsumi • Yuzo Hirayama

Kanto Eihai

★★

An early film from **Noriko Tatsumi** — as mentioned in the review for *Climax* — the first queen of Japanese sex movies. This time she plays a young but sinister woman who sets her sites on an enterprising businessman who can't resist her charms. After "capturing" him, she manages to take control of his company, but eventually greed gets the best of her.

The title, *Dokuga*, has been translated a number of different ways over the years, from *Fangs* to *Tusks*. The word *dokuga* is difficult to translate verbatim because it's actually part of the Japanese saying "*dokuga ni ochiru*" {to fall into somebody's clutches}.

COED REPORT: YUKO'S

WHITE BREASTS (1971)

[Jokousei Report:

Yuko No Shiroy Mune]

director: Yukihiro Kondo

Yuko Katagiri • Emiko Yamagishi

Yuki Takami • Koji Satomi

Nikkatsu

★★½

Yuko (**Yuko Katagiri**) is just a typical high school student. She's got lots of friends. She's a member of the volleyball team. And she has the hots for her coach, the school's gym teacher (**Emiko Yamagishi**).

Poor Yuko's hormones are working overtime, in a frenzied-state of "puppy love." She and her friends decide to get together for a slumber party where they discuss these new feelings engulfing their bodies. The whole thing escalates into a rather unexpected lesbian orgy, including a tasteless

"Double Dare" game with eels.

After the night of sex and games, a liberated Yuko decides to go directly to the teacher to seduce him in his office. However, in another unexpected twist, the film ends with the girl getting raped in the elevator before she can reach the teacher.

This was **Yuko Katagiri's** first film. In a routine *Nikkatsu* initiated for many of its new aspiring actresses, the studio had Yuko play a character named **Yuko Katagiri**. She was surprisingly fresh in the role, perhaps overly pubescent, considering the rather lurid subject matter. But audiences reacted very well to her volcanic, tempestuous personality. She returned for many more *pinku eiga*, including a loosely based sequel:

COED REPORT:

BLOOMING YUKO (1971)

[Jokousei Report: Hanahiraku Yuko]

director: **Yukihiko Kondo**

**Yuko Katagiri • Hajime Kondo
Mitsuko Aoi • Mamoru Hirata**
Nikkatsu

★ ½

Yuko and Junichi (**Yuko Katagiri** and **Hajime Kondo**) are lovers in this less-than-memorable sequel to **Coed Report: Yuko's White Breasts** (1971) by the same director, the capable but unimaginative **Yukihiko Kondo** {best known for his *Sukeban Flesh Violence* in 1973 and various episodes of the *Eros Schedule Book* series}.

While frolicking on the beach, the two young lovers engage in sex for the first time. It's not particularly a great experience for Yuko, in fact she is confused by the "lack of fireworks." A few days later Yuko introduces boyfriend Junichi to her daddy and stepmother. Junichi is mesmerized by mom and soon he's sharing

her bed. Completely alienated by everyone around her, Yuko runs away from home.

This installment is mean-spirited. While it's true that the first episode was kinky and socially unredeemable, Yuko's attitude was always in sync, allowing the viewer to identify with her budding sexuality. But this time, she is distanced from the audience; Yuko is constantly disappointed, ridiculed and ultimately frustrated. Her high-spirited personality is buckled inside an emotional straight-jacket. And when she finally runs away from home, her "liberation" is almost a welcomed relief.

COED'S SEXUAL

LABYRINTH (1968)

[Joshigakusei Sei No Meiro]

director: **Kinya Ogawa**

Mari Iwai • Setsu Shimizu

Okura Eiga

★

Okura Eiga often used big-breasted **Mari Iwai** for their sex movies, especially for their *coming-of-age* flicks (e.g., **Hunting Breasts** [1969], **Crazy For Lust** [1968], *et al*). As typical of those other productions, this one breaks no new ground. It's just another story of a high school girl who becomes romantically involved with a rebel boyfriend. Director **Ogawa** also directed Ms Iwai in the equally vapid **Bush Of Lust** (1968). He fared slightly better with his horror films, **Freshly Severed Head** (1967) and **Ghost Story Of The Barabara Phantom** (1968) {see separate listing in *Japanese Cinema Encyclopedia: Horror, Fantasy and Science Fiction*}

COLLEGE COED'S FORBIDDEN

FLOWER GARDEN (1967)

[Joshidaisei No Kinjirareta Hanazono]

aka **Forbidden Flower Garden**

director: **Kinya Ogawa**

Yoko Hakari • Koji Satomi

Okura Eiga

★

An earlier sex film from director **Ogawa** with essentially the same plot as his subsequent ones (**Search For The True Virgin**, **Coed's Sexual Labyrinth** [both 1968], *et al*). But this project suffers from the absence of his strong female starlets (*i.e.*, **Mari Iwai**, **Noriko Tatsumi** or **Miki Hayashi** in the starring role). **Yoko Hakari** simply isn't interesting enough — nor talented enough — to breathe life into her character.

She is a virginal college student seduced by one of her teachers. The title is, of course, a euphemism for the woman's genitalia. This type of heavy-handed symbolism is typical of the artistic level for the production.

COLLEGE GIRL

see **CONFESSIONS OF
A COLLEGE GIRL**

COLLEGE GIRL: ONE

SUMMER EXPERIENCE (1977)

[Joshiidaisei: Hitonatsu No Taiken]

director: **Yukihiko Kondo**

Natsuko Yashiro • Rei Okamoto

Jun Aki • Ryota Nakanishi

Nikkatsu

★★

Director **Yukihiko Kondo** returns to his specialty, "*pink youth films*" {see **Coed Report** series [1971], **Warmth Of Love** [1972], **Teenagers' Sex Journal** [1975], *et al*}. This one, like his **Blooming Yuko** (1971), tends to be mean-spirited and much darker than his typical nubile sex-romps.

A friend convinces college student **Osamu** (**Ryota Nakanishi**) that he should consider the advantages of a

sexual liaison with an older woman. He does and quickly loses his virginity with **Rei** (**Natsuko Yashiro**), a libidinous middle-aged woman. Even though they continue their affair, **Osamu** soon grows tired of her *wifey* attitude. "I want a lover not a spouse," he yells at the woman. And so, **Osamu** dumps her and — feeling confident — goes after **Setsuko** (**Rei Okamoto**), a college coed he's been goggling. During summer break he follows **Setsuko** to a resort town where they become sexually involved. At the end of the summer, the girl breaks up with **Osamu**, laughing in his face when he begs her to reconsider. **Setsuko** tells the boy that he was merely a summer fling, nothing more. With a broken heart, **Osamu** decides to return to **Rei** but she is nowhere to be found.

COLLEGE GIRL:

PRETTY SACRIFICE (1983)

[Joshigakusei: Karennia Ikenie]

director: **Rumi Tama**

Kyoko Hibiki • Mika Hijiri

and **Yuri Risa**

Million Films

★★

Rumi Tama is one of few female directors in the *pinku eiga* field. She began her career as an actress, often starring in husband **Akitaka Kimata's** pink films (*e.g.*, **Pervert** [1968]). Ms **Tama** took time off in the early '70s to concentrate on motherhood {son **Seiji Izumi** would also become a film director, initially helming sex films like **Love Beast: Steamy Disgrace** [1984]} but she returned to the screen in 1975 as the lead in **Nikkatsu's** newly refurbished **Apartment Wife** series. For the next six years **Rumi** starred in numerous "A" films for the studio, working under their best directors from **Kuyo**

Ohara (*Sister Lucia's Dishonor* [1978]) to **Chusei Sone** (*Lewd Widow* [1976]). She joined *Million Films* in the early '80s as a filmmaker. Today, at age 54, she is still helming pink films, now for *Shintocho's Hard Porno* line.

Aside from the fact that it's directed by Ms Tama, there's not much to say about this unoriginal movie. A college girl (**Kyoko Hibiki**) is raped by her father and then by a teacher at the university. She decides to take the law into her own hands, avenging herself against both of them.

COLLEGE GIRL:

THE SPOT (1981)

[Joshidaisei: The Anaba]

director: Yoshihiro Kawasaki
Mayumi Terashima • Eri Anzai
Yasuhiko Ishizu • Yoichi Sato
 Nikkatsu

★★

Director **Kawasaki** specialized in *Nikkatsu's* "uniform" movies, primarily light sex comedies dealing with high school or college girls {i.e., **Young Girls' Holding Cell** [1982], **Zoom Up: Graduation Photos** [1984]}. This film is his debut. It suffers from erratic continuity caused by sporadic spurts of energy within the haphazardly plotted script. The main selling point is **Mayumi Terashima**. She was signed to *Nikkatsu* because of her uncanny resemblance to superstar pop singer **Seiko**. The movie became a minor hit because indiscriminating viewers could convince themselves that prim-proper songstress **Seiko** was getting naked on the screen. Director **Kawasaki** continued with *Nikkatsu* until 1988, at which time he moved into television production. Actress **Terashima** continued making numerous films for *Nikkatsu*, best remem-

bered for *Koyu Ohara's Pink Tush Girls: Slinking Classmates* and *Seiko's Juicy Thighs* (both 1982).

The story finds college girl **Miyuki** (**Mayumi Terashima**) and her best friend, **Eri** (**Eri Anzai**), working as a part-time waitress in a *no panty kissa* {no panties coffee shop} called The Spot. **Miyuki's** boyfriend isn't happy about her being employed in such a place {"Why don't you get a respectable job? Like a singer!"} and they fight constantly. Later in the film, after butt jokes *ad infinitum*, a yakuza toughguy shows up with a message that her father — also a gangster — is in critical condition at the hospital. **Miyuki** doesn't want to see him {she left dad and his yakuza world long ago, that's why she's working her way through college in a tush-joint} and she ignores the request. But, that night, when **Miyuki** goes home, the yakuza messenger is waiting at the apartment. He rapes her and takes her to her dad.

COLLEGE GIRLS

ON FRIDAY (1979)

[Izumi Daihachi No
 Joshidaisei No Kinyobi]
 aka **Daihachi Izumi's**

College Girls On Friday

director: Masaru Konuma
Minako Mizushima • Yumi Fukazawa
Megu Kawashima • Jun Aki
 and **Yasuo Arakawa**
 Nikkatsu

★★

College student **Megumi** (**Minako Mizushima**) plays house with her boyfriend **Naoya** (**Yasuo Arakawa**). After a big argument, she runs away from their apartment and begins rooming with girlfriend **Mari** (**Yumi Fukazawa**). Within days (hours?), **Megumi** meets another boy. She's sorta interested in rooming with him,

but put off by his "weirdness." This new guy lives in a house with lots of radical types. She likes the counter-culture atmosphere but soon decides it's all a bit much, and eventually chooses to return to Naoya. When Megumi gets back to her ex-boyfriend's place, she sees her yellow panties hanging in the window¹ and she knows everything will be all right.

Here's another light-weight project for director **Konuma** who's been showing signs of mellowing (e.g., **Friday Bedroom** and **Wandering Lovers** [both 1978] since his earlier mean-spirited S&M fare, like **Wife To Be Sacrificed** (1974) and **Noble Lady: Bound Vase** (1977). This one, based on a book by **Daihachi Izumi**, tells the story of college girl Megumi and her on-again, off-again romance with boyfriend Naoya. The movie is less complicated than the exhaustive book, preferring to concentrate only on Megumi's escapades, at the expense of all the other coeds which populate the bestseller. And, while she may be the most interesting character in the book, her story is so homogenized in this film that one wonders why Konuma bothered in the first place. For instance, **Nikkatsu's** decision to downplay Megumi's adventures with the bohemian cult seriously compromises her saga. Instead, the viewer is given a few fleeting scenes of *hippie* silliness (with emphasis on liberal sexually, of course) and then suddenly, Megumi is ready to return to her boyfriend. Herein lies the biggest problem with this film, director Konuma seems more interested in capturing the veneer with little regard for substance teeming underneath.

¹This ending is not part of the original **Izumi** novel, rather it's a parody of *Yoji Yamada's*

mainstream motion picture **Yellow Handkerchief Of Happiness** {*Shiawase No Kiitai Handkerchief*} (1977), which features **Chieko Baisho** hanging a yellow handkerchief in the window to welcome her boyfriend (**Ken Takakura**) home from jail.

COLLEGE GIRLS:

SEX EQUATION (1972)

[Joshidaisei: Sex Hoteishiki]

director: **Koyu Ohara**

Mari Tanaka • Maki Carousel

Miyoko Aoyama • Shinko Jo

Nikkatsu

★★★

Three college coeds work part time for a sleazy tabloid magazine where they are assigned a research job on bathhouse prostitution. As the story progresses — after many sexual escapades in the soap-sub's brothel — the girls discover the editor of the magazine is secretly a tough college professor. And the three try to expose him for the pervert that he is.

A *youth* sex comedy, immersed in very dark humor. This type of "young hipness" is the specialty of director **Ohara** who started his career as the assistant director for the 1971-73 episodes of **Nikkatsu's** **Apartment Wife** series. He would become best known for the **Pink Tush Girl** trilogy (1978-79) {see separate listing} and many other erotic chic film. There is a sequel of sorts, also directed by **Ohara**, called **Secret Of The College Girls: Part-Time Sex Pros** (1974).

COMFORT TUTOR (1982)

[Juken Ianpu¹]

aka **Tutor Whore**

aka **Making The Grade** (USA)

director: **Takashi Kodama**

Kaori Okamoto • Takuro Obata

Eri Anzai • Akiyoshi Komatsu

Nikkatsu

★★½

Juken Ianpu is a difficult title to translate into English because, generally, Americans don't relate to the stress of college entrance tests, nor — for that matter — the concept of government employed prostitutes. *Ianpu* is a word which roughly translates as *comfort women*, referring to the women who were used as "military prostitutes" to service men stationed in foreign lands; *juken* means "taking a college entrance exam." By putting the two words together, the connotation becomes *a woman who sexually relieves pressures caused by anxiety over the college entrance test*.

College girl Noriko (**Kaori Okamoto**) is tutoring high school student Yusaku (**Takuro Obata**) as he prepares to take a college entrance test for a prestigious university. Then, after she discovers that her boyfriend is cheating on her, the pretty tutor has no compunction about using sex to relieve Yusaku's frustrations. He becomes obsessed with the girl, but it also makes him study harder. On the day of the big exam, Noriko gives Yusaku a "good luck" locket. Inside, he finds a single pubic hair. This *heart-rending* scene was considered very racy in '80s Japan where a "public display of pubic hair" was an offense punishable by law.

This is director **Kodama's** only *Nikkatsu* feature film. However he did compile and oversee a studio documentary called **Nikkatsu Roman Porno: The Starlets** in 1988. A decade later, he would direct a sexy cult film **High Heeled Punishers** (1994) {see separate listing}.

Special note on Comfort Tutor: A version, released in the United States under the title **Making The Grade**, was altered in the dubbing to tell the story of a high school student who brings home a bad report card inducing his parents to hire a sexy tutor to improve his grades. There's no mention of a college entrance exam. That version also sports a patently bogus credit sequence including the omission of the real performers in favor

of the names **Reiko Natsuki** and **Yoshi Takamura**.

COMPANIONS IN LOVE

see **LUSTFUL COMPANIONS**

COMPETITION:

MARRIED COUPLES

SECRET TECHNIQUE (1976)

[Fufu Higi Kurabe]

director: **Kazunari Takeda**

Junko Miyashita • Kaori Taniguchi

Hosei Komatsu • Shin Nakamaru

Nikkatsu

★ ½

A tasteless comedy from *Nikkatsu*. Director **Takeda** has suffered the pangs of a most uneven career, fluctuating wildly from superb fare (*i.e.*, the **Housewife's Experience** trilogy [1975]) to the unredeemably awful (**Season Of Lust** [1973]). This time, his film falls into the latter category.

After a traffic accident, Shunsaku (**Shin Nakamaru**) becomes impotent. Even though there doesn't appear to be any physical reason for his infirmity, the poor guy can't get it up. Then he hears about an elderly man (**Hosei Komatsu**) who enjoys sex every night of the week. Shunsaku assumes this is because the old man's wife (**Junko Miyashita**) must know some secret technique. He goes to their house and spies on them while they are having sex. Through his voyeurism, Shunsaku miraculously recovers from the impotency problem. However, he also realizes that he must become a chronic peeper to maintain his erection. Eventually, while watching the lusty couple, Shunsaku can't contain himself and he sneaks into the house. He has sex with the woman. The husband takes revenge by turning the tables and raping Shunsaku's wife (**Kaori Taniguchi**).

CONCEPTION AND**VENEREAL DISEASE (1968)**

[Ninshin To Seibyo]

*part one of a trilogy***director: Kinya Ogawa****Mari Yaguchi • Kuniko Azuma****Jiro Toruoka • Michiko Sakyo**

Okura Eiga

★★

Mika (**Mari Yaguchi**) and Kuniko (**Kuniko Azuma**), two friends from the countryside, move to Tokyo for a crack at success and good paying jobs. Mika starts working as a *hostess* in a sleazy showbar and winds up with syphilis. Her chum Kuniko tries to break into show business but gets no further than the casting couch, which results in pregnancy and a producer (**Jiro Toruoka**) who pretends not to know her.

Another *urban paranoia* tale, one of many populating the sex movies of the late '60s (e.g., **Loose Women** [1966], **Report On An Abnormal Situation: Virgin Rape** [1967], **Woman Of Ill Repute** [1968], *et al*). These films were initially influenced by **Shohei Imamura's** erotic masterpiece **Insect Woman** (1963). As with every genre, exploitation is always inspired by art.

The success of this film inspired two sequels **Treatment And Pregnancy** and **Venereal Disease and Delivery**, also by director Ogawa with essentially the same cast {see separate listings}.

► CONCUBINE PALACE:**SECRET STORY (1967)**

[Ooku Maruhi Monogatari]

*aka Shogun And His Mistresses***director: Sadao Nakajima****Junko Fuji • Kyoko Kishida****Isuzu Yamada • Yoshiko Sakuma**

★★

**► CONCUBINE PALACE:****SECRET STORY****CONTINUES (1967)**

[Zoku Ooku Maruhi Monogatari]

*aka Shogun And His Mistress 2**aka Women Around The Shogun***director: Sadao Nakajima****Tomoko Ogawa • Yuriko Mishima****Hiroko Sakuramachi • Mako Midori**

★★

**► CONCUBINE PALACE:****VANITY OF THE****SHOGUN'S MISTRESSES (1968)**

[Ooku Maruhi]

Monogatari: Emaki]

*aka Glorious Concubine Palace***director: Kosaku Yamashita****Yoshiko Sakuma • Chikage Awashima****Reiko Ohara • Aiko Mimasu**

★★

Three early erotic films — two by director **Sadao Nakajima** (later he would contribute to the gangster genre with **Modern Yakuza** [1971] and SciFi, **Renegade Robo Ninja And Princess Saki** [1988] *et al*) and the third by **Kosaku Yamashita** (best known in the States for his later yakuza efforts, especially **Bunta Sugawara's** **Tattooed Hit Man** [*Yamaguchi-gumi Gaiden: Kyushu Shinko-Sakusen*] — but, despite the provocative titles, these “concubine films” are decidedly nonexploitive.

#1 superficially examines life in the shogun's harem, full of greed and petty jealousies. There's also a bit of sex, but the group of *serious* actresses keep it remarkably chaste. #2 is darker and more vicious, concentrating more on mistreatment and misogynist behavior. When the Shogun dies, his wives are forced to become Buddhist nuns, confined to convent living far away from their former lifestyle. For many, it's unbearable and suicide is their only option. And

#3 returns to tales of the “good life” in the palace where the new emperor has taken charge and busies himself with the enviable task of populating the perfect harem.

CONCUBINE'S PALACE (1976)

[Ooku Ukiyo-buro]

aka **The General And**

His Decadent Society

director: **Ikuo Sekimoto**

Eiko Matsuda • Tokuko Watanabe

Maya Hiromi • Masaru Shiga

Toei

★★½

Grand scale sleaze from *Toei Studios*. Samurai Ryuken (**Masaru Shiga**) meets an attractive girl named Okoyo (**Eiko Matsuda**). He wants to get to know her better, but she's already betrothed. Okoyo is one of the virgins promised to the Shogun for his ever-expanding harem.

Ryuken is perturbed by the situation and willing to risk everything — even certain castration — to rescue her from the Concubine Palace. He concocts a plan to deflower Okoyo before the emperor has a chance to do it. By blackmailing a monk [the holy man enjoys buggering young boys, and Ryuken finds out about it], the love-sick samurai gains access through a secret passageway under the women's bathroom.

The plot is designed for an array of sexual fetishes. And director **Sekimoto** takes advantage of them all.

CONFESSION OF

A VIRGIN (1967)

[Shojo Seitai]

aka **Memoirs Of A Virgin**

director: **Kiyoshi Komori**

Kaoru Miya • Michiko Sakyo

and **Koji Satomi**

Tokyo Koei

★★

Director **Komori** once again uses **Kaoru Miya** {she also starred in his **Carnal Punishment** the same year} for this dark story of a woman's descent. Oddly, her spiral into the gutter is not instigated by “desires of the flesh” nor even “a quest for independence,” as seen in many similar *pinku eiga*. But rather, this girl's humiliation stems from telling the truth!

In a discussion with her fiancé (**Koji Satomi**), Akiko (**Kaoru Miya**) recalls the time she was forcibly raped by a “drunken brute” (an occurrence replayed in grisly flashback for the thrill-hungry audience). But her boyfriend can't deal with the confession, that is — with the fact that his woman is no longer a virgin. He drops her, cancels their wedding plans, and destroys her reputation by telling everyone about the sexual assault. Akiko, who has lost everything including her self-respect, takes refuge in the city's *district* where she becomes a prostitute to survive.

Despite the lurid plot, director **Komori** brings a considerable amount of class and expertise to the project. He worked as a studio director for *Shinto* from 1953 thru 1964 where he specialized in family comedies and “human interest war dramas.” He swerved into the *pink* arena with **Japan Torture Punishment History** in 1964.

► CONFESSIONS OF AN ADOLESCENT WIFE: SHOCKING! (1973)

[Osanazuma No

Kokuhaku: Shogeki!]

director: **Shogoro Nishimura**

Yuko Katagiri • Yuri Yamashina

Hajime Tanimoto • Keiko Aikawa

Nikkatsu

★★★



► **CONFESSIONS OF AN
ADOLESCENT WIFE:
CLIMAX!** (1973)

[Osanazuma No Kokuhaku: Tousui!]

director: Shogoro Nishimura
Yuko Katagiri • Morio Kazama
Kunio Shimizu • Naomi Oka
Nikkatsu

★★½



► **CONFESSIONS OF AN
ADOLESCENT WIFE:
ECSTASY!** (1974)

[Osanazuma No

Kokuhaku: Shisshin!]

director: Tadahiko Isomi
Yumiko Tatsuno • Ayako Ichikawa
and **Hirokazu Inoue**
Nikkatsu

★½

Yuko (**Yuko Katagiri**, the perennial youngster in Nikkatsu's roster, star of **Coed Report: Yuko's White Breasts** [1971], *et al*), lives behind a tavern in a poorer section of the city. One day, she meets a truck driver, Sakazaki (**Hajime Tanimoto**). They fall in love and marry. He makes the mistake of introducing Yuko to his rich male cousin, Koichi. Even though Koichi has everything money can buy, he's envious of Sakazaki's relationship with the child-bride Yuko. So, cousin Koichi does what every *pink* villain does: He rapes the girl and then tells the truck driving husband of her "infidelity." Sakazaki goes ballistic; a fist fight erupts. Koichi gets away and calls the cops. Husband Sakazaki is imprisoned for assault and battery. The conclusion finds Yuko faithfully awaiting his return from prison.

The series continues with a completely different story. This time another girl, also named Yuko (once again played by **Yuko Katagiri**), is working in yet a different shantytown

bar. She is attracted to a young drifter, Ueno (**Morio Kazama**), but she's already *going steady* with a boyfriend whom she's planning to marry. But soon wedding plans are cancelled after Yuko gets raped by her fiancé's older brother. This obviously opens the door for her and Ueno to tie the knot, but then the drifter's secret mistress stabs him to death in a bar fight. Yuko, rightfully dejected, leaves the job. And the town.

Enough has already been written elsewhere in this volume on **Yuko Katagiri's** limited acting ability. Her performance here is *no-better/no-worse* than the previous efforts. However, despite the ludicrous melodramatics of the script, these films are the very essence of director **Nishimura's** craft. The "ghetto lowlife" is his canvas. No other filmmaker has captured this environment so meticulously, and — seemingly — so effortlessly. As he proved with the **Apartment Wife** series, his goal is to appeal directly to the Japanese Working Class, focusing on "ordinary people in erotic situations." The director pays particularly close attention to his characters, allowing their lusty personalities to carry the tale. Nishimura's movies speak to a person existing in a tiny space, living a hopelessly monotonous life sprinkled occasionally with welcomed bursts of sexuality. These two movies were major hits because they seemed "real and honest" to their intended audience.

In 1974, yet another *Adolescent Wife* episode appeared, but none of the original players were around for the festivities. Sixteen year old Rumi (**Yumiko Tatsuno**) is raped. Her boyfriend Yuji feels sorry for her and takes her to his sister's apartment

where they all begin living together. Everything goes well until sister's husband, Kenichi (**Hirokazu Inoue**), is released from jail. He's immediately obsessed with Rumi and seduces her. For the first time, she experiences the "joys of sex," something her boyfriend couldn't awaken in her. In fact he reacts very irrationally to the situation by confronting the ex-con at knifepoint. Too turgid for its own good.

CONFESSIONS OF

A COLLEGE GIRL:

RED TEMPTATION (1980)

[Joshidaisei No Kokuhaku:

Akai Yuwaku]

director: **Akira Kato**

Ryoko Kinoyama • Tomoka Asagiri

Miyako Yamaguchi • Kazuo Satake
Nikkatsu

★★

College girl Haruko (**Ryoko Kinoyama**) is bored with her peaceful student life. To spice things up, she becomes a part-time nightclub stripper, and — at the same time — begins sexual liaisons with some of the college professors. She also meets a novelist, a mystery writer, named Otani (**Kazuo Satake**) who becomes her lover-of-preference. By day Haruko is a stripper, by night she's his mistress. Even though Otani's books aren't selling, the stories interest Haruko. She starts fantasizing that his murder tales really occurred and that he's the killer. Current Otani is working on a book about an old woman. Her killer is just about to strike. And Haruko believes she can keep it from happening.

Lightweight **Akiro Kato** is the perfect choice to helm this fluff project. He has the necessary experience to assemble a motion picture without the motivation to develop it beyond the

conventional *pinku eiga* roots. "Actress" **Ryoko Kinoyama** was, in fact, a real college student {from Tokyo's Wakayama University} who approached Nikkatsu with her own script, and a desire to shed her clothes for the camera. Apparently, as Ryoko later told the tabloids, she wanted to become a sex starlet so she could "better understand male psychology." She got her wish — or at least a starring role in a Nikkatsu roman-porno film — even if it were a short-lived ordeal. Exactly what happened to Ms Kinoyama after her 15 minutes of fame is unknown.

CONFESSIONS OF

A FEMALE SECRETARY:

JUICE FROM THE FRUIT (1976)

[Onna Hisho No Kokuhaku:

Kaniku No Shitatar]

director: **Yukihiko Kondo**

Hitomi Kozue • Erina Miyai

Kei Sasao • Hirokazu Ito

Nikkatsu

★★

A flurry of sensuality and frustration from director **Yukihiko Kondo** who has abandoned his *nubile* pink roots {e.g., **Coed Report: Yuko's White Breasts** (1972), *et al*} for more sinister tales of deceit (see the more recent **Fully Opened: Sisters Exposed** [earlier in 1976]).

Hitomi Kozue, again playing a role similar to those in her **Office Lady Journal** films (1974-1975), is Ayako, secretary to the CEO. She's making a big chunk of money and enjoying the good life. But one day Ayako accidentally sees new girl Kazuyo (**Erina Miyai**) being raped by one of the company managers. Ayako remembers that she was also raped by the same man during her climb up the corporate ladder. In fact, the rape had ultimately been the

key to her current position, which she received as compensation. Absently, she wonders if this new girl is also “on her way up.” Then her boss, a gay man, invites Ayako to escort him to an orgy party. They go and she quickly loses herself in the carnality. Meanwhile, it’s announced that Ayako is getting fired and new girl Kazuyo will be taking over her position.

Significantly, this is one of few *pink Nikkatsu* films which feature a gay character, preceded only by **Late Bloom: Campus Erotica** [earlier in 1976].

CONTRACEPTIVE REVOLUTION see **BIRTH CONTROL REVOLUTION**

COURTESAN (1983)

[Oiran]

director: **Tetsuji Takechi**

Takako Shinozuka • Midori Yuzaki

Kozue Azusa • Satoshi Mashiba

Takechi / Ogawa Productions

Fujii Movies

★★★

In similar fashion to his **Daydream** remake (1981), this *Tetsuji Takechi* film is a mixture of romance and sex combined with surrealistic horror elements. It’s a major co-production, involving financial support from three different studios (i.e., *Takechi Film*, *Ogawa Productions* and *Fujii Movies*), featuring an impressive cast of mainstream actors and top-notch pink performers.

The story, based on a novel by **Daydream** author *Junichiro Tanizaki*, is set in Nagasaki during the Meiji Era (late 1800s). Kisuke (**Satoshi Mashiba**), a married street vendor, becomes obsessively infatuated with a beautiful courtesan, Ayame (**Takako Shinozuka**). They begin discussing

their hopeless romance, deciding to run away and “live the life of freedom in America.” But then, when a tattoo artist hears of their plan, he kills Kisuke to keep the girl close to him in Japan. Seemingly, he is consumed with her perfect skin and dreams of using it as a canvas for one of his tattoo extravaganzas. However, while Ayame grieves over her boyfriend’s death, she is captured and sold to a whorehouse in Yokohama. Kisuke’s ghost takes possession of her body, projecting his own image in her pure white skin — like a distorted hellish tattoo — every time she has sex. Ayame eventually convinces Kisuke to quit worrying about her and move on to heaven. He takes her advice and apparently saunters through the great white light in the sky, while Ayame is free to continue her life as a high-class courtesan.

In addition to granddaddy **Takechi**’s crisp and meticulous direction, much of *Courtesan*’s success lies in **Takako Shinozuka**’s confident performance. Here is a role completely alien from her earlier *poison lady* part in *Shogoro Nishimura*’s **Crimson Night Dream** (1983) {see separate listing}. Few pink actresses show this kind of diversity.

Courtesan had run into some severe censorship problems, but director **Takechi** spent most of his life battling censors. He fought the government over brief *pubic hair* shots in his 1964 version of **Daydream**. He lost the confrontation and the movie became the first shown in Japan with “fogging.”

Then, the famous obscenity trial of 1966, leveled against his film **Black Snow**, was one of the first *public indecency* cases tried by Japan’s supreme court. This time he beat the trumped up charge (see *Black Snow*

listing for details) opening wide the flood gates for *pinku eiga* cinema, a greenlight for risqué narratives but still a redlight for pubic hair and genitalia.

Takechi concentrated less on motion pictures in the '70s, spending his time with television production {*The Tetsuji Takechi Hour*} and various writing projects. When his friend, militant activist **Yukio Mishima**, committed hara-kiri in 1969, Takechi wrote a bestselling fictionalized account, **The Head Of Yukio Mishima**. In 1981, he returned to cinema with a highly controversial remake of his 1964 film, **Daydream**. The performers, mainstream actors **Kei Sato** and **Kyoko Aizome**, added fuel to the flame when they admitted to "actually engaging in intercourse" while the movie was shot. Although the motion picture was visually fogged, audiences still flocked to the theaters to see it. Uncensored prints floated about in the underground.

When **Courtesan** was completed, the production company — eager to avoid any problems which might hurt the expensive project — submitted the print to Eirin {*the government rating board*} numerous times, acquiescing to every whim of objection. Upon the release of the film, director Takechi complained bitterly over the censor's heavy hand. He immediately began working on a new hardcore (XXX) fantasy film called **Scared Koya** {*Koya Hijiri*} which he refused to edit, censor or fog. The movie was never submitted to Eirin for a rating code and it has never been shown commercially in Japan. Upon completion, Takechi took advantage of America's more liberal porn laws and premiered the film in Guam, a United States providence. The movie ran for more than a year, playing mostly to

Japanese tourists who visited the island.

In 1987, Takechi became involved in yet another remake of **Daydream** (aka *Captured For Sex*) {see separate listing}, an independent production which suffered from a minuscule budget. It also ran into the predictable censorship problems in Japan, but became a surprise hit in Europe, especially in France, where it was released fully uncut as **Daydream 2**. Tetsuji Takechi died of natural causes in 1988.

CRAZY AFFAIR:

PACIFIER (1981)

[Kurutta Joji: Oshaburi]

director: Isumichi Isomura

Yuka Asagiri • Shiro Shimomoto

and Seru Godamichi

Shintocho

★★★

A married man (**Shiro Shimomoto**) picks up a young woman, **Tomei** (**Yuka Asagiri**) for a sexual liaison which ultimately ends in disaster. The story, told through the eyes of the older Shiro, establishes a biased view of his young lover. She's portrayed as a girl who is "real" and "open" (*Tomei* is Japanese for "transparent"), but in reality ends up committing suicide in the arms of secret lover. Tomei is a complex character in the tradition of *Takashi Ishii's* "Nami" roles {see *Angel Guts* series}; **Yuka Asagiri** plays the part exquisitely. Through the use of brilliant flashback work, director Isomura allows the intricate character to develop far beyond the typical one-dimensional pink film criteria.

Isumichi Isomura initially hails from the *Koji Wakamatsu* stable where he worked as an assistant director before moving to **Tomoaki Takahashi's** production company in

1980. With associate **Masayuki Suoh** (future director of *Shall We Dance?* [1996]), he formed *Unit 5* in 1982, a protective umbrella for rookie directors who emerged from other studio clans. Isomura later joined *Shinto*, helming films under the alias **Toru Kitagawa** between 1983-1987.

CRAZY FOR LOVE (1971)

[Koigurui]

director: Akira Kato

Kazuko Shirakawa • Ryuji Ohizumi

Nikkatsu

★★★

Fresh from the success of *Apartment Wife: Affair In The Afternoon*, virginal starlet **Kazuko Shirakawa** continues her innocent whore routine in what might initially look like another average *Nikkatsu* soft sex film. She plays a girl who becomes a prostitute to satisfy an inner lust. Her passion turns to despair when she looks at her miserable life and sees the loss of her one true love.

But, historically, this film represents something more. This is a sly wink from *Nikkatsu* to the cinema buffs in the audience. Here's a film constructed like so many of the "old-style" actioners of the '60s. It opens with a sailor hurriedly returning from a long sea-duty to his modest home. He's anxious to see his wife. He doesn't even stop at the tavern for a quick drink with his friends. When he gets home, his wife is nowhere to be found. In fact, it seems like she has disappeared; nobody knows where she is. At this point, the standard *action movie* setup drifts into sleazy territory. As it turns out, there's no foulplay involved. Rather, she has become a prostitute. And is currently living in a Singapore brothel. Everything was masterminded by a jealous sister who hopes to bed the

sailor. She gets her wish.

Kazuko Shirakawa plays the part of the whore-wife with wild abandonment. Fans of *pinku eiga* still speak in awe of the scene where she masturbates along the edge of the bed. She was the first queen of *Nikkatsu's Roman Porn*. This role is somewhat ironic because her personal life was always quiet and conservative. In an interview published by *Book Cinematheque*, she admits to still being a virgin when she made these early films {see *Apartment Wife* entry for more details}.

CRAZY FOR LUST (1968)

[Irokurui]

director: Kensuke Sawa

Masayoshi Nogami • Setsu Shimizu

and **Mari Iwai**

Sawa Productions

★★½

Director **Sawa** is in much better form here. His camerawork, while still unbridled, isn't as irritating as in *Hole* (1967). It's almost eccentric. Almost art. However, once again, plot is **Sawa's** biggest obstacle. His story is predicable and, worse, undeveloped.

After Toshiyuki (**Masayoshi Nogami**) rapes his wife's kid sister, the film has nowhere to go. The character of his wife Junko (**Setsu Shimizu**) is so severely underwritten that the audience is completely ambivalent towards her. In movie after movie, she's played the "icy modern girl" (i.e., **Virgin And Pimp, Abnormal Rape, Swapping Between Couples et al**). When she tries to do something different, like this role, she can't help but fail without the stern hand of a director with more prowess.

Mari Iwai does what she does best, shows off her tits. But she has also managed to develop a certain cine-

matic vulnerability (perhaps the result of playing the same raped-virgin *ad infinitum*).

CRAZY FRUIT (1981)

[Kurutta Kajitsu]

director: Kichitaro Negishi

Yuji Honma • Yuki Ninagawa

Eiko Nagashima • Eiji Okada

Nikkatsu

★★½

A young man (**Yuji Honma**), poor but hard-working, meets a girl (**Yuki Ninagawa**) from an affluent family. They fall in love. However, he has a difficult time with the cultural differences between them. He instinctively distrusts rich people, believing all wealthy people have screwed over somebody to get into that position.

This is a sadly contrived story of love's ability to survive regardless of the circumstances. The saving grace is actor **Yuji Honma's** intense performance, and that alone made this a major hit for *Nikkatsu*. Director **Negishi's** next film would be *Cabaret Diary* (1982). Actor **Honma** would later star as the villain in *Evil Dead Trap* (1988).

CRAZY SEASON (1973)

[Kyosei Jidai]

director: Shinichi Shiratori

Yuri Yamashina • Michiko Tsukasa

Moeko Ezawa • Morio Kazama

Nikkatsu

★★½

In a plot setup immediately similar to *Koji Wakamatsu's Skeleton In The Closet* (1965), the film introduces Kohei (**Morio Kazama**), a disheartened *yobikosei* {i.e., a college bound student who fails the entrance exam and must study for another year, usually a *yobikosei* is seen as dormant individual, somebody with a lot of free time on his hands}. Kohei

starts fooling around with a middle aged woman (**Moeko Ezawa**) and loses his virginity to her. This gives him appetite and confidence to seduce his girlfriend Noriko (**Yuri Yamashina**). But she doesn't share his enthusiasm for bedknocking, rather Noriko insults Kohei and turns the boy down coldly. This infuriates Kohei. He stops going to classes and begins an affair with his father's mistress (**Michiko Tsukasa**). Then, one day, Kohei meets a friend who tells him that Noriko was raped by somebody (well, of course she was, after all this IS a *Nikkatsu pink film*). Seemingly Noriko also told this friend that she was truly in love with Kohei but had been too shy to admit it, that is, until after the assault. This stimulates Kohei again. He goes off in search of Noriko, certain that the rape had taught the girl a lesson in sex. Apparently, it did. Now, Noriko is eager to share her bed with him.

Another repulsive story with a morally bankrupt theme unleashed as a B-feature throwaway project by *Nikkatsu*. It's all further reprehensible by the absence of any likeable characters. Kohei the Loser is especially repugnant. *Koji Wakamatsu* handled the whole thing much better in the earlier *Skeleton*.

CRIMINAL WOMEN REPORT: EDO INQUISITION TORTURE (1995)

[Onna Hanka-cho:

Edo Gomon Keibatsu]

director: Masaru Tsushima

Yoshizumi Ishihara • Kanori Kadomatsu

King

★★½

This is probably the birth of a new series which will become known as *Criminal Women Report*. It's directed by **Masaru Tsushima**, the man

who created the on-going **Female Ninja: Magic Chronicle** collection {see separate review}. Conceptually they are the same, a “human interest story” mingled with a bit of history and loads of sex. However, where the *Ninja* movies feature a bevy of martial-arts beauties fighting their way across medieval Japan, this one has a bunch of female prisoners subjugated to the harsh tortures of the Edo inquisition. We’re not talking about one or two scenes of flogging. This is like a greatest hits package of *Torture*, one atrocity after another.

The “action” is interrupted by undercover investigations and sanctimonious ramblings of Kojuro (**Yoshizumi Ishihara**), a government spy who is working as a prison guard. He’s on a royal mission from the emperor to observe any penal infractions and report accordingly. This film concludes with Kojuro riding off to investigate yet another report of inquisition chicanery, which will most likely be seen in a Part 2.

CRIMSON DREAM (1964)

[Kokeimu]

director: **Tetsuji Takechi**

Yokichi Goto • Mina Yanagi

Chiyo Aoi • Hideko Kawaguchi

and **Sennojo Shigeyama**

Shockiku

☑ *rating withheld*

It’s impossible to judge this film since the original full-length version has never actually been seen by anyone. 20% was removed by *Eirin* before the release. Today, that footage is missing and considered lost.

Like **Daydream** (1964), *Takechi*’s previous movie {see separate listing}, this one — as the title might suggest — is another “dream” film. In it, three people (a writer, his wife and his sister) go out on the town — to a

gourmet restaurant, then a striptease show, followed by a sex movie and a nightcap. Obviously, after wandering home and climbing into bed, they have some very wild dreams.

There are stories within stories, a virtual parade of psychedelic images, made even more abstruse by the censor’s cruel scissors. But among the more comprehensible tales is “*Witch In The Bathtub*” which depicts the husband (**Yokichi Goto**) as he stomps on his wife’s naked, lifeless {dead?} body while smearing her with black paint. Another segment features a snake woman who is madly in love with a monk {this concept would be expanded for *Takechi*’s later film **Sacred Koya** [1984]}. Plus there’s an inordinate amount of grotesque S&M images mingled within a story of a Chinese noblewoman who severs the arms and legs of the emperor’s mistress. Her jealous rage concludes when she scoops out the eyeballs and dumps the torso into the toilet.

{For further information about director **Tetsuji Takechi** see *Spotlight Section: The Pink Rebel*, page 67.}

CRIMSON-HAIRED GIRL (1968)

[Makka Na Ubuge]

aka **Scarlet Hair**

director: **Mamoru Watanabe**

Honey Reine • Miki Hayashi

Kazuko Shirakawa • Kaori Aihara

Tokyo Geijutsu

★★

Tokyo Geijutsu’s production about a German girl (**Honey Reine**) forging her way in modern Japan, first as a bar-hostess and then as a prostitute. Popular **Miki Hayashi** plays a whore who befriends the misplaced Kraut.

Begrudgingly entertaining. This is typical **Watanabe** fodder, coined as “melo-ro” (melodramatic romance) by the media. **Mamoru Watanabe** is

an actor-turned-director who initially graduated with honors from the prestigious Waseda University, as a drama major. While working at a Japanese television studio in 1965, he got into a fistfight with director **Michiyoshi Doi**. Watanabe was blackballed from TV work, but found a new home with *Shinto* and its spinoff company *Tokyo Geijutsu*. He joined *Nikkatsu* in the '80s {e.g., **Dark Hair Velvet Soul** [1982], **Uniform Virgin Pain** [1983] *et al*}. In the '80s, Watanabe was generally respected as one of the most important filmmakers in *pinku eiga*.

CRIMSON NIGHT DREAM (1983)

[Koyamu]

director: Shogoro Nishimura
Takako Shinozuka • Kazuyo Ezaki
Nikkatsu

★★½

Shot in Docu-Drama style, **Shogoro Nishimura** examines the *truth* behind the notorious Oden Takahashi, a *poison lady* executed as a murderer, thief, and harlot during the Meiji Era (late 1800s). History paints this woman as an evil conniving female, but was she really? **Nishimura** makes a case for a more sympathetic view.

Newcomer **Takako Shinozuka** plays Oden Takahashi with convincing zeal. Supposedly, her crimes stemmed from a desire to be a good wife. Because she loved her husband so much, she would whore herself, rob and kill people to support him. The complicated role portrays the duality of her personality. There is no doubt that Oden enjoys the unbridled promiscuity, but she also unquestionably cares for her husband.

CRUEL DOCUMENTARY: DOMESTICATED ANIMAL DOLL (1983)

[Zankoku Document:

Kachiku¹ Ningyo]

director: Kaoru Umezawa
Shiro Shimomoto • Kaoru Kaze
and **Mari Aoki**

Toei Central Film

★½

¹This title is difficult to translate into English without giving the wrong implication. A most literal meaning would be "*Farm Animal Doll*," which — as a *pinku eiga* — would suggest *bestiality*. However, the title more accurately refers to a beautiful woman who is subjected to severe disciplinary treatment.

Legendary pink filmmaker **Kaoru Umezawa** continues his nose-dive for the trash heap in this cheap, insensitive story of a man who, after being betrayed by his unfaithful wife, abducts a girl off the street and takes his frustrations out on her. He takes the poor woman home, tortures her, rapes her and all the other customary things. As typical of other comparable sado sex films, the woman ends up liking the treatment and opts to stay with her captor.

Regarding the word "*documentary*" in the title, again — as with so many *pinku eiga* — this is misleading. The movie, while filmed in hand-held fashion, is definitely *not* a documentary.

CRUEL PUNISHMENT FOR FEMALE INFIDELITY (1969)

[Joji Zankokushi]

director: Osamu Yamashita
Masayoshi Nogami • Ayako Hitomi
Kaori Aihara • Shohei Yamamoto
Kanto Eihai

★★

Director **Yamashita** is obviously influenced by **Teruo Ishii's Joys Of Torture** series here {see separate listing}, as he creates a very similar film (director Yamashita also helmed **Torturing Widows** in 1968). This one is set during Japan's Edo Period. And it tells the story of a high-ranking busi-

nessman (**Masayoshi Nogami**) who presents his unfaithful wife (**Ayako Hitomi**) to the high court for disciplinary action. Her illicit escapades are outlined for the judge (reenacted through the miracle of flashback). Then, after she is found guilty of the infidelity charges, the woman is submitted to a series of tortures, including a vicious flogging in town square.

The torture sequence is brutal, particularly since her "crime" doesn't seem as serious as the resulting sentence. But, unlike the similar *Ishii* films, this one fails to solicit empathy from the viewer, due to the ineffective, thinly-drawn characterizations. Rather, the film's attraction remains solely a misogynist one. For S&M fetishes only.

Masayoshi Nogami, probably best known for his many roles as a rapist, also starred in *Koji Wakamatsu's Narcissus Of Lust* in 1967. **Shohei Yamamoto**, who plays Otsuki's lover here, made a number of movies with director **Yamashita**. The most famous is **Japanese Sex Crime: Concurrence** (1967).

CRUEL STORY OF

A SEX FILM ACTRESS (1968)

[Sex Joyu Zankokushi]

director: Hiroshi Mukai

Saeko Tsugawa • Yuri Yamashina
Million

★★½

Here's an obvious movie from prolific pink director **Hiroshi Mukai**. But the film's lack of originality is more than compensated with the wild-eyed performance from **Saeko Tsugawa** (she later joined *Nikkatsu* under the name **Yuri Yamashina**). She's a porno queen who gets suckered into making S&M flicks, only to later discover that she really enjoys the abuse. Obviously, her life

changes dramatically as she loses her ability to distinguish between the real and reel world.

CRUELTY:

BLACK ROSE TORTURE (1975)

[Zankoku: Kurobara Lynch]

alternate title:

CRUELTY:

BLACK ROSE SLAVE

[Zankoku: Kurobara Dorei]

director: Katsuhiko Fujii

Naomi Tani • Terumi Azuma

Hideaki Ezumi • Akira Takahashi

Nikkatsu

★★★

Just prior to the war, when Japan was ripe with conflicting political ideologies, the government organized a secret police with the authority to squelch any "anti-patriotic" dissidents. It's in this climate that the film takes place.

Yumiko (Naomi Tani) is a wealthy aristocrat who arrives in Tokyo with her maid (**Terumi Azuma**). They plan to visit her brother who, unbeknownst to them, happens to be under scrutiny by the undercover police. The rebellious brother has already taken a powder, hightailing it out of town, but the girls get captured. They are tortured and raped by the police. Two years later, after war is declared, the government confiscates **Yumiko's** country estate, converting it to a social club for military officers (the authorities justify this confiscation due to the family's reputation for subversive activity). In reality, the mansion is turned into a torture-den where the officers can enjoy the "pleasures" of inquisition punishments. The two women, among others, become the mistreated victims.

This is the second of many outings for the **Tani/Azuma** duo {see **Wife To Be Sacrificed** for full details}.

While the film isn't as masterful as *Masaru Konuma's* legendary project, it does manage to continue the charade of "artistic S&M erotica as mainstream entertainment."

Director **Fujii** is the perfect choice for this production. He had been hopeless lost amid lame **Apartment Wife** sequels (e.g., **Mid-Afternoon Love Affair** [1972]) and interchangeable **Eros Schedule Book** entries (1973-1974). With this film, **Fujii** manages to capitalize on his attraction to dark cinema {as intimidated by his mean-spirited **Seduction Of The White Angel** (1972)}, turning it into a long-term career. Over the subsequent years, director **Fujii** became one of *Nikkatsu's* primary *Best SM* filmmakers. He also helmed the next *Tani/Azuma* torture fest, *Oryu's Passion: Bondage Skin* (1975).

CRUELTY OF THE

FEMALE INQUISITION (1975)

[Zangyaku No Onna Gomon]

director: **Shinya Yamamoto**

Naomi Tani • Hiroshi Imaizumi

Yuki Minami • Masayoshi Nogami
and **Kazuo Komizu (Gaira)**

★★½

Wakamatsu Productions / Shintocho

A refurbished *Shintocho* stocked the video market with this title in 1992 when it launched the new *Hard Porno AV {Adult Video}* line, essentially a collection of S&M films which the studio had purchased from *Koji Wakamatsu's* production company (Wakamatsu's own **Torture Chronicles** were part of this package). For a while, confusion and misinformation surrounded this title. Some publications heralded it as an out-of-retirement effort by **Naomi Tani**. But, after the dust settled it was, in fact, identified as a 1975 project which had not seen a release due

to previous contract entanglements with *Nikkatsu* {the producer of both **Flower And Snake** and **Wife To Be Sacrificed** with Ms Tani in 1975 as part of an exclusive production deal}.

In it, Director **Yamamoto** recounts the supposedly true story of **Shimooka (Hiroshi Imaizumi)**, Japan's first professional photographer. This Meiji Era shutterbug is hopelessly obsessed with capturing beautiful women on film—that is, beautiful *nude* women in *bondage*. He makes a deal with the Inquisition Branch of the government to become the official cameraman at the cruel proceedings.

Naomi Tani is Madam Okichi, a notorious geisha who specializes in servicing foreigners. **Yuki Minami**, from *Koji Wakamatsu's Torture Chronicles: 100 Years* [1975], is also on hand for her fair share of abuse. The film also stars **Kazuo Komizu**, a man who became an underground cult movie director, usually hiding behind the *Gaira* alias {see *Living Dead In Tokyo Bay* in *Japanese Cinema Encyclopedia: The Horror, Fantasy And Science Fiction Films*}.

CRUELTY OF A FEMALE'S DEATH FOR LOVE

(1970)

[Zankoku Onna Joshi]

director: **Shogoro Nishimura**

Anne Mary • Sanae Ohhori

Shinji Takano • Jiro Okazaki

Nikkatsu

★★

Before *Nikkatsu's* roman-porn days, workhorse director **Nishimura** helmed this discerning tale of a lesbian relationship. The film opens with Mari (**Anne Mary**) attempting suicide, but she is rescued by a female acquaintance (**Sanae Ohhori**) from school. After that, the two girls become close friends and start room-

ing together. They begin sharing their lives; Sanae would even substitute for Mari when she wasn't able to go to her work at the SM club. Before long, the two girls become lovers.

CRUELTY TO VIRGINS (1967)

[Shojo Zakura]

director: Mamoru Watanabe

Keiko Kayama • Shusaku Muto

Tokyo Koei

★★

A popular theme in the *pinku eiga* world — a girl, trapped in the life of prostitution, is rescued by a former boyfriend. This time the mistreated whore is Tomoko (**Keiko Kayama**, who became a major sex cinema queen after an extensive publicity campaign in mid '67 after the release of the disastrous **Pleasure Trap** in early 1967) {see *Pleasure Of Women*, a separate listing with complete details}.

CRYING GIRL

see WOMAN WHO CRIES

CURIOUS AGE

see MEMOIRS OF MODERN LOVE

DANCE OF LUST (1983)

[Inyoku No Mai]

director: Kaoru Umezawa

Midori Yuzaki • Jun Nakahara

and Madoka Mizuki

Tokatsu

★★½

Kaoru Umezawa learned his craft as assistant director with *Koji Wakamatsu* in the mid '60s. After he was fired for "disrespect" {see listing **Lusty Bedtime Story**}, Umezawa joined rival company *Shishi Productions* where he helmed numerous *pinku eiga* projects. He changed his name to **Kaoru Tomoto** in 1974 and pursued a mainstream career. *Nikkat-*

su lured him back to pink with **Captured White Uniform** (1983). This film followed closely on its heels.

It tells the story of a snooty professional violinist (**Midori Yuzaki**) with a loser office-clerk boyfriend (**Jun Nakahara**). However, in bed, their roles are reversed as Midori slips into a fantasy world of submission.

Actress **Midori Yuzaki** is a talented performer who usually managed to secure major *pink* roles from the independent producers (e.g., *Fujii's* big-budget **Courtesan** [1984]). **Jun Nakahara** is a versatile actor who starred in numerous *Nikkatsu* films, ranging from art {**Bone Of The Butterfly** [1978] to trash {**Secretary Rope Discipline** [1981]}. The success of this film ultimately rests on the studio's shoulders.

DANGEROUS LIAISONS (1978)

[Kikenna Kankei]

director: Toshiya Fujita

Masayo Utsunomiya • Yoichi Miura

Yuko Katagiri • Yuki Nohira

and Yusuke Kazato

Nikkatsu

★½

Loosely based on the 18th century French erotic book **Les Liaisons Dangereuses** {*Dangerous Liaisons*} by *Choderlos de Laclos*, this film version follows the concupiscent spirit but not the specifics of the original tale.

De Laclos' story (captured for the screen by **Roger Vadim** in 1960) deals with a young aristocratic couple who enjoy a quirky *open marriage*. She asks her husband to steal the heart of his 18 year old cousin because the girl has snatched a lover from her. Meanwhile, the husband begins bedding the cousin's mom, whose husband, in turn, seduces the wife. Circles of love.

For this *Nikkatsu* version, obviously, the locale switches from Paris to Tokyo. But that's not the only change. Sadly, director **Fujita** is so concerned with the mechanics of the script that his characters, a key element for this type of project, become hopelessly stilted. The whole thing collapses under its own needlessly complicated structure.

The love-games among the rich and famous begin when widow Ayako (**Masayo Utsunomiya**) decides to take revenge against Yusuke (**Yusuke Kazato**) for his forcible seduction {date-rape, perhaps?}. She introduces her handsome ex-lover to the brute's fiancée (**Yuki Nohira**) in hopes that they will begin an affair which should ultimately shame Yusuke. Meanwhile, the unexpected happens. Ayako's current lover (**Yoichi Miura**) meets and falls in love with the fiancée.

This was a major disappointment for *Fujita* fans who had followed him through years of artistic erotica. Apparently, the filmmaker was going through a bungling experimental period, his preceding film (*Girl Pleasure: Man Hunting*) also alienated a number of his ardent supporters.

Masayo Utsunomiya and **Yoichi Miura** are not typical *roman-porno* stars. They are respected mainstream performers. Their involvement indicates *Nikkatsu* was trying to create something which transcended the company's *pinku eiga* roots. But, unfortunately, this movie is neither fish nor fowl. The result is a lackluster production which appeals to no one.

After more than a year absence from the screen, **Yuko Katagiri** has a minor role as one of Yusuke's many secret lovers. She would make another couple films for *Nikkatsu*, throwing in the towel after a cameo

in *Wet And Open* (1979). She occasionally did some television appearances in the '80s amid publicity surrounding a messy divorce from director **Masaru Konuma**. She later appeared in *Toshiharu Ikeda's XX: Beautiful Beast* in 1997.

DANNOURA

PILLOW WAR (1977)

[Dannoura Yomakura Kassenki]

director: **Tatsumi Kumashiro**

Tokuko Watanabe • Morio Kazama

Aoi Nakajima • Junko Miyashita

Nikkatsu

★★★

A period piece set in the 14th century, a time usually ignored in Japanese film {especially the within the rigid confines of the *pinku eiga*}. Most historical sex movies (e.g., the *Eros Schedule Book* series [1971-1974] or any number of *Concubine Palace* projects) deal primarily with the Edo Period {19th Century}. So, this movie immediately sparked curiosity among pink fans, especially since Kumashiro based it on a highly controversial book. For years, the erotic novel *Dannoura Pillow War* by **Yo Yoriyama** had been banned from the bookshelves. It was the center of censorship problems until the Japanese Supreme Court finally permitted "sale and ownership to an adult audience" in 1969. The film is, indeed, derivative of the novel, but director **Kumashiro** has exercised a considerable amount of writer's license here. The script purposely accentuates and distorts the narrative, resulting in a rather campish rendering of the story, stylistically similar to the American *Russ Meyer* films.

It's based on an historical event, the Battle of Dannoura, when the powerful Taira family fell to the challenging Minamoto clan from Kamakura.

The film evolves into a sexual romp as the conquering miscreants "deal with" the surviving *prisoners of war*, mostly noblewomen. The females are captured by the Monamoto warriors and earmarked for slavery and prostitution brothels. A young commander, Yoshitsune (**Morio Kazama**), tries to organize the proceedings but the randy soldiers are consumed with dreams of boffing the high class ladies. In the midst of the sexual mayhem, Yoshitsune tries to behave like a gentleman, but his principles are also tested when he becomes infatuated with a royal Taira woman (**Tokuko Watanabe**).

Oniroku DAN'S ROPE SLAVE

see **ROPE SLAVE**

DARK HAIR

VELVET SOUL (1982)

[Dan Oniroku

Kurokami Nawa Fujin]

aka **Black Hair Velvet Soul**

aka **Rope Lady Black Hair**

director: Mamoru Watanabe

Izumi Shima • Kumiko Hayano

Shiro Shimoshita • Hiroshi Ikaida

Nikkatsu

★★★½

Apparently unhappy with the treatment of his scripts at the hands of *Nikkatsu's* second string directors, **Oniroku Dan** produced this one himself, hiring highly respected filmmaker **Mamoru Watanabe** to ride helm on the project. Despite Watanabe's impressive list of *pinku eiga*, mostly from the genre's first wave {1965-1970}, this is his debut with *Nikkatsu*. And he definitely brings a sense of the *old school* to the classy production.

Izumi Shima, at one time touted as "*Nikkatsu's* most beautiful actress," was systematically relegated to co-

starring roles after her less-than-memorable debut film **Lady Chatterley In Tokyo** (1977). But she is no stranger to the studio's S&M genre, featured in numerous *Oniroku Dan* films {e.g., co-starring with **Junko Mabuki** in **Blazing Bondage Lady** [1980] and **Female Beautician Rope Discipline** [1982], among many others}. This time she was the actress of choice by producer **Dan**. His decision was a good one. Ms Shima brings elegance and panache to the role, aided by a strong performance from **Kumiko Hayano**.

Izumi (Izumi Shima) owns an upperscale supper-club, inherited from her father, under the condition that she marry into the Takahashi family. As it turns out, her new husband (**Shiro Shimoshita**) is a louse, more interested in gambling and whoring than operating the restaurant. Everyday duties fall on the shoulders of **Izumi** and her sister, (**Kumiko Hayano**). Meanwhile, husband **Shiro** slips deep into debt with yakuza loan sharks, accepting his wife and her nightclub as collateral. First, the gangsters kidnap sister **Kumiko** and hold her for ransom, forcing **Izumi** to buy her back. The husband isn't awakened by the ordeal. He's under the spell of his mistress, a yakuza babe, who convinces him to wager even more money on bad bets. He loses it and, in turn, increases his obligation to the mob. Soon, it's the moment of truth, when **Izumi** must submit to the sadistic tortures of the yakuza and eventually forfeit her supper club due to her husband's folly.

Izumi Shima's proficiency in this starring role brought her more leading parts in the coming months {e.g., **Indecent Family**, **Blue Woman** [both 1982], and **Snake Hole** [1983] also produced by **Oniroku Dan**}.

DARK RAPE: ATTACKING THE FEMALE COPS

see **DIRTY MARY** series

DARK ROOM (1983)

[Anshitsu]

director: **Kirio Urayama**

Koji Shimizu • Yuki Kazamatsuri

Takashi Terada • Mayumi Miura

Rie Kimura • Yoshimi Ashikawa

★★½

Produced as *Nikkatsu's* 70th anniversary film, this big budgeted production is based on an autobiographical expose by **Junnosuke Yoshiyuki**, dealing with a novelist's search for love and companionship among a bevy of misfits. Depending on the criteria for *pinku eiga*, this may or may not fit the bill. It's directed by one of Japan's finest filmmakers, **Kirio Urayama**, who was also responsible for **Child Of The Sun** {*Taiyo No Ko*} in 1980, and later for **Gate Of Youth** (Part 1 and 2) {*Se-shun No Mon I & II*} [1995-1996]. But this project, while erotic in scope, was considered a mainstream film upon its release, playing to the commercial marketplace rather than the *Nikkatsu's* adult theater circuit.

A popular writer (**Koji Shimizu**) finds it difficult to find love after the apparent suicide of his wife (**Yuki Kazamatsuri**). He fools around with an assortment of colorful women, including the mistress of a college professor, a lesbian he picks up at a bar, and a neighbor lady who happens to "simply adore" his writing. Despite some torrid sex scenes — and the movie tends to be abnormally preoccupied with the intricacies of those affairs — he can't find true love. Every woman says "I love you," but they aren't faithful to him {note: *he isn't faithful to them either, but no one is too concerned about that*}. The

writer later meets Natsue (**Rie Kimura**) and thinks he's falling in love, but she has a violent boyfriend who beats up both of them. It ends with the writer alone once again.

DARK STORY OF A

JAPANESE RAPIST (1967)

[Nihon Boko Ankokushi Bogyakuma]

director: **Koji Wakamatsu**

Miki Hayashi • Osamu Yamashita

Kazue Sakamoto • Mikiko Ohkawa
Wakamatsu

★★½

After the unmitigated success of his **Violated Angels** (which was based on the 1967 case of the American **Richard Speck** slaughtering a houseful of nurses in Chicago), director **Wakamatsu** decided to recreate story of **Yoshio Kodaira**, a rapist who walked the streets of Tokyo just after the Second World War.

Interestingly, Wakamatsu chooses not to identify the character as **Yoshio Kodaira**, but rather as **Marqui De Sadao**. The film also takes a number of exploitive liberties. The rapist (played with calculating sternness by **Osamu Yamashita**) is a killer who enjoys whipping and mutilating his victims while having sex.

However, on the artistic level, Wakamatsu's eye for detail is exquisite. And his recreation of post-war Japan challenges the art direction of major studios, especially considering his minuscule budget. As with the previous **Violated Angels** {see separate review}, there are also some heavy-handed political segments which suggest that aberrant behavior in Japan is caused by the emergence of capitalism.

After starring in this feature, actor **Yamashita** put on a director's cap, responsible for such films as **Torturing Widows** (1969) and **Cruel Pun-**

ishment For Female Infidelity (1969).

► **DAYDREAM** (1964)

[Hakujitsumu]

director: Tetsuji Takechi

Canako Michi • Akira Ishihama

★★★



► **DAYDREAM** (1981)

[Hakujitsumu]

aka Another Daydream

director: Tetsuji Takechi

Kei Sato • Kyoko Aizome

Takemi Katsushika • Sae Kawaguchi

★★½



► **DAYDREAM 2** (1987)

[Hakujitsumu Zoku]

aka Captured For Sex

director: Tetsuji Takechi

Kei Sato • Kyoko Aizome

Kenji Hayami • Kantaro Suga

★★

The cinema historians will probably not remember the late **Tetsuji Takechi** with much adulation. After all, he was fundamentally a *one note Charlie*, destined to make and remake the same film on three different occasions, with little variation and even less creativity each time. But in the hollowed annals of cult cinema, **Takechi** has a special shrine. He is generally considered the father of Japanese Porn. His film **Daydream** (1964) was one of the first big-budget *pinku eiga* and, more importantly, it received a huge publicity campaign, playing in mainstream theaters to large audiences.

At the time, this was an embarrassing nightmare. **Shochiku** had planned the premiere to coincide with the opening of the prestigious Tokyo Olympics and the Japanese government was not amused. They strongly objected to the decadent image this

“nouvelle vague” gave to the world visitors.

The original **Daydream** is tame by today’s standards. However it did feature some female nudity, including a brief shot of pubic hair (a full two years before **Michelangelo Antonioni** officially broke that taboo with **Blow Up** [1966]).

All three films have essentially the same storyline (calling it a plot would be misleading). A young man and woman, an artist and a singer, are waiting in the lobby of a dentist office. He is attracted to her but reluctant to say anything. Soon they’re in the examination room. The artist is given an anesthesia and he begins to hallucinate. He watches as the girl is fondled and raped, tortured and mistreated. Eventually, he awakens from his *daydream* but discovers certain clues which may indicate it wasn’t a drug-induced fantasy after all.

With each entry, Director **Takechi**’s production standards dropped. The initial version could easily pass for “art” but the second one, with the inclusion of hardcore scenes and lurid toilet shots, is decidedly exploitive. The third film is sleazier yet, with the lion’s share of its meager budget spent on the climactic torture orgy. **#3** is especially odd because the daydreamer never wakes from his trance, both he and the girl die when a fire breaks out in the dungeon. Another interesting difference between the third entry and the other two is that the evil dentist is played by a woman.

#1 and **#2** were both shot by **Akira Takeda**, the cinematographer of choice for **Nagisa Oshima** (from 1965-68). **#2** was the debut film for actress **Kyoko Aizome** who became an overnight sensation as a result of the movie. She reprised her role in

#3. The third installment is better known in the States by it's imported title, **Captured For Sex**.

Director **Takechi** also made the politically-charged sex movie **Black Snow** in 1965, resulting in one of Japan's first motion picture obscenity trials. In his later years, he helmed the big budget pink film **Courtesan** (1983) with **Takako Shinozuka** and **Midori Yuzaki** {see separate listing}. After that film was butchered by the censors, Takechi decided to do what no other Japanese filmmaker had dared. He made a XXX hardcore film, **Sacred Koya** (1983) and never allowed it to be shown in Japan. Instead, the movie was shipped to Guam where it played uncut – mostly to Japanese tourists – for years.

The director started his career with the sex-n-tell documentary **Women's Story** (1963) {called *Women... Oh Women!* in the United States}.

DAYS OF EROS

see **UPTOWN LADY**

DEALING WITH WOMEN (1967)

[Onna No Torihiki]

director: **Hitoshi Kataoka**

Naomi Kaga • Kemi Ichiboshi

Kyoji Murayama • Kiyozo Fuyuki

Kanto

★★

Kemi Ichiboshi, who spent a career playing the *violated younger sister* (i.e., **Empty Lust** [1967], **Raped Virgin Diary** [1968], **Perverted Virgin** [1969], *et al*), turns the tables this time. Here she plays Yukie, a girl jealous of her snooty older sister **Kyoko** (**Naomi Kaga**), who is preparing to get married. One evening, Yukie complains to friends about her sister's arrogance. The boys interpret Yukie's complaints as a request {some Japanese critics were

quick to draw comparisons between this scene and a similar one in *Shakespeare's MacBeth*} and they decide to "teach **Kyoko** a lesson in humility." They brutally gang-rape the bride-to-be.

Director **Kataoka** is no stranger to this type of nihilistic exploitation. He also made the equally grim **Trap Of Lust** in the early part of 1967 and **Debauchery** the year before. Nor is **Naomi Kaga** a rookie. She was sexually assaulted repeatedly in **Japanese Sex Crime: Concurrence** (1967).

DEBAUCHERY (1966)

[Ryoshoku]

director: **Hitoshi Kataoka**

Akemi Hara • Kyoji Murayama

Okura

★

An early depraved tale from filmmaker **Kataoka** {later responsible for the nefarious **Dealing With Women** and **Trap Of Lust** [both 1967]} about a playboy who seduces coed virgins and then punishes them for their "loose morals." Decidedly misogynist and mean-spirited with all the charm of a witchhunt.

DEDICATED TO

THE AEGEAN SEA (1978)

[Ege-kai Ni Sasagu]

director: **Masuo Ikeda**

Claudio Ariotti • Olga Karlatos

and **Ilona (Cicciolina) Staller**

Tohotoa

☑ rating withheld

Award-winning novelist **Masuo Ikeda** went to Italy to direct this pink movie in an unsuccessful effort to beat the Japanese censors. Essentially, there are three governmental agencies responsible for enforcing Japan's censorship laws. They are 1) *The Municipal Prosecutor's Office* which deals mostly with live shows,

printed matter and civil cases; 2) *Eirin*, the self-governing rating board, accountable for passing or denying distribution of domestic motion pictures {no film can play a commercial theater in Japan without *Eirin*'s stamp of approval}; and 3) *Customs*, a branch of the Immigration And Treasury Department, responsible for permitting foreign films to enter the country {after a foreign film passes through customs, it is automatically approved by *Eirin*}.

Each of these agencies has its own agenda, usually working independently of each other. For example, *Customs* is inclined to be more tolerant of subject matter, adopting a *laissez faire* philosophy of tolerance towards foreign cultures. They tend to censor only the depiction of pubic hair and/or genitalia. On the other hand, *Eirin* is a tougher watchdog, concerned with both the film's narrative and depiction of offensive nudity. Under the Japanese system, a foreign film can pass through Customs and automatically receive the *Eirin stamp* without being subjected to *Eirin's* philosophical dogma. But a Japanese movie must be submitted to (and approved by) *Eirin* in order to receive the stamp.

In 1976, director **Nagisa Oshima** helmed the highly erotic **In The Realm Of Senses**, a co-production with a French company, **Serge Silberman Industries**. The master print was shipped into Japan through *Customs* from France. Despite the steamy subject matter, *Eirin's* hands were fundamentally tied because *Customs* had already passed it, a move which took the film out of *Eirin's* jurisdiction. The motion picture was shown intact (minus the hardcore scenes).

Inspired by **Oshima's** successful

scheme at avoiding heavy censorship, **Masuo Ikeda** helmed his first (and only) film in Italy with an all European cast. But this time, when the master print was shipped into Japan, government officials were ready, waiting, and determined not to be scammed by the ploy. The film was delayed by the customs office for two months. Finally, after 52 scenes were deleted, the print was turned over to the production company for distribution.

The resulting film is difficult to judge — obviously a pale counterpart after a 38 minute shearing — but there is certainly evidence to indicate that the original film might have been an erotic masterpiece. It's the story of poor art student (**Claudio Arioti**) living in a boarding house with three women. He gets sexually involved with the young daughter (**Olga Karlatos**) and her classmate (**Ilona Staller**). Aside from this minor plotline (if there's more, it's not in the Japanese print), the remainder of the film deals with the artist's decadent lifestyle, night after night of sex — in the kitchen, behind the sofa, down the stairwell — culminating in an orgy at a vacation house where everything turns to violence.

DEEP THROAT IN TOKYO (1975)

[Diipu Suroto In Tokyo]

director: Hiroshi Mukai

Kumi Taguchi • Hideo Murota

Tatsuya Nanjo • Tetsuya Chiba

Toei

★★★

In this Toei production, **Kumi Taguchi** (who also played *Tokyo Emanuelle* the same year for **Nikkatsu**) is an aspiring top model named Kumi Taguchi. Men are attracted to her; she's the envy of all other mod-

SPOTLIGHT:

Heroes of the First Pink Wave

Hiroshi Mukai, Kinya Ogawa, and Shinya Yamamoto are recognized as the most influential *pinku eiga* directors of the '60s. They are respectfully called *The Heroes Of The First Wave*.

HIROSHI MUKAI

(SOMETIMES TRANSLATED AS KAN MUKAI)

Throughout the '50s and early '60s **Hiroshi Mukai** drifted from one independent studio to another, settling on numerous work-for-hire projects. His specialty was children's films and industrial documentaries. During this time he toned his filmmaking technique and matured into a first-rate cinematographer. By 1965, Mukai became frustrated with the industry's glass ceiling. He shifted his talents to the budding sex film market. *Nihon Cinema* financed what his first *pinku eiga*, *Flesh* {see separate review}. He instantly made a name for himself. One fervent critic reported in *Kinema Jumpo*: "Hiroshi Mukai is the only genre director who could rival *Koji Wakamatsu*."

As his career gained momentum, **Mukai** spiced his productions with controversial elements (*i.e.*, he convinced the wife of Indonesia's prime minister to star in *Dark History Virginity And Rape* (1969), and he also lensed the true story of *Yaeko Ohta*, a famous nude model who committed suicide {*Hymn Of Roses* (1970)}. Although he's best known for his '60s films, Mukai's most famous movie, *Deep Throat In Tokyo* came in 1975. That entry, like most of the others, was sinister and violent. His forte.



HIROSHI MUKAI

SELECTED FILMOGRAPHY

1962

* **2 Boys**

(Futari No Sononen)

1963

* **Heat Of The Earth**
(Chinetasu)

* (not pink films)

1965

Flesh

(Niku)

1966

Housewife's Time

(Hitozuma No Yoteibi)

1967

Afternoon Rendezvous

(Hirusagari No Aibiki)

Techniques In Private

(Koshitsu No Technique)

Lustful Companions

(Iro No Michizure)

Rape Me! Big Battle

(Okasite! Daigassen)

Some Stories Of Adultery:**Beauty & Ugliness**

(Aru Mittsu: Bi To Shu)

Nightly Pleasure

(Yoru No Yorokobi)

Report On An Abnormal**Situation: Female****Plastic Surgery**

(Ijo Taiken Hakusho:

Jotai Seikei)

Girl's Dormitory

(Joshiryo)

1968

Torturing Sensitive Spot

(Kyusho-zeme)

Shameful Technique

(Hazukashii Giko)

Modern Female Ninja:**Flesh Hell**

(Gendai Kunoichi
Niku Jigoku)
Blue Film: Estimation
(Aoi Film Shinasadame)
aka **Lady In Blue Flim**
Cruel Story Of
A Sex Film Actress
(Sex Joyu Zankokushi)
Raped Virgin's Diary:
Female Beast
(Boko Shoji Nikki-Mesu)
Indecent Wife
(Midarazuma)

1969
Flesh 2
(Zoku Niku)
History Of Japanese
Sexual Behavior:
Forced Double Suicide
(Nihon Sei Fuzokushi
Murishinja)
Dark Japanese History:
Virginity And Rape
(Nippon Syozyo
Boko Ankokushi)

1970
Agony Of Petals
(Kaben No Modae)
When A Woman
Is In Agony
(Onna Ga Modaeru Toki)
Hymn Of Roses
(Bara No Sanka)

1971
History Of The
Wedding Night In Japan
(Nippon Syoya
Fuzokushi)
Sleeping Nude
(Nikubuton)
Wet Play
(Nureta Yugi)
Porn Report In Japan
(Nippon Poruno Hakusyo)

1972
History Of Rape In Japan
(Nippon Kantsu
Fuzokushi)
Soaking Wet Story
(Nurenizo Nureshi
Monogatari)
Soaking Wet
(Hageshiku Nurete)
Wet Pink Rose
(Nureta Benibara)
The Whore
(Irogurui)

1974
Porn Comedy: Taxi
(Kigehi Porn: Taxi)
Love Affair: Rare Lady
(Karei Na Jyoji:
Maboroshi No Onna)
Princess Of Lecherous
She-Beast
(Zyusyoku No Zyoo)

1975
Secret Porn:
Wire Tapping
(Porn Jyihikyoku: Tochoyo)
Porn Gang: Girl Hunt
(Boso Porn: Onna Gari)
Girl Sacrifice
(Onna No Ikenie)
Deep Throat In Tokyo
(Deep Throat In Tokyo)
Lewd Female Mafia
(Irozihake Onna Gokudo)

1976
True: Sisters Adultery –
Secret Bathhouse Story
(Ane Imouto Kan
Zitsuroku Maruhi
Torukozyo Monogatari)
She Beast Slave
(Zyuyoku Sei Dorei)
Snake And Lady Slave
(Hebi To Onnadorei)

1977
Forbidden Affair
(Kindan No Zyozi)
High School Girl Game
(Jokosei No Yugi)
Oh! Genital Molester!
(Oh! Sentensei Chikan)

1978
Forbidden Lady Bondage
(Hakkin Shibari Fujin)
Nun: Secret
(Syudozyo: Iimegoto)

1979
Rape Injustice In Japan
(Nippon Mikkan Gomorshi)

1980
Dark History
Of Female Inquisition
(Gomon Onna Ankokushi)

1981
Madam Tattoo & Slave
(Irezumi Dorei Fujin)

1982
Porno Murder Case
(Bini-bon Satsujin Jiken)
Love Beast Slave
(Zyu-syoku Niku Dorei)
Lady On 6th Street:
Taste Of Honey
(Onna Roku Chome:
Mitsu No Azi)

1983
Documentary: Amateur?
(Zitsurohu: Soshi?)
Wet Kimono
(Yozyohan Iro No Zyui)

1985
Sadist
(Sadohisuto)

1997
Going West: To The West
(Going West: Nishi-e...)
{mainstream project}

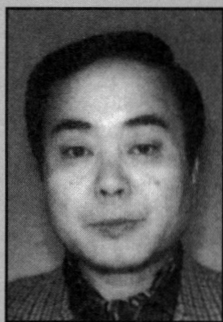
KINYA OGAWA

Kinya Ogawa is a direct descendent of the original Kabuki family of Japan. Although he graduated from a business college in 1957, Ogawa wanted to be a filmmaker. He immediately secured a job as a freelance assistant director for numerous independent studios. At the same time, he began writing scripts. In 1964, Ogawa finally joined *Kokuei* as a full-fledged director and helmed his debut film, *Mistress*, one of the first *pinku eiga*.

After moving to *Okura* a year later, he delivered his first major hit *She-Beast, She-Beast, She-Beast*, which pressured the studio to immediately develop their pink line. Kinya Ogawa will always be remembered as the director who validated the profitability of sex movies. Many of his films are scripted under the pseudonym *Kazuhisa Ogawa*. He also wrote mainstream features under the name *Kakahiro Ogawa*.

Artistically, he is credited as developing one of the first recurrent *pink* themes, the "urban paranoia" plot (*i.e.*, a naive country girl finds herself at the mercy of big city decadence). After years of studio hopping, he formed his own production company in 1975.

By 1993, he had completed his 500th motion picture. To celebrate, Ogawa produced and directed one of the most expensive *pink* films of all time, *48 Secret Positions: A Lady In Pornography* (1994).



KINYA OGAWA

SELECTED FILMOGRAPHY

1964

Mistress

(Mekake)

Independent Sex Unit

(Dokuritsu)

Glamour Butai)

1965

She-Beast, She-Beast, She-Beast

(Mesu, Mesu, Mesu)

Black • White • Black

(Kuro • Shiro • Kuro)

Loose Women

(Mukido Josei)

1966

Counterattack Of

A Queen Bee

(Joobachi No Gyakushu)

Storm Of

A Woman's Body

(Arashi No Nyotai)

Forbidden Breasts

(Kinjirareta Chibusa)

1967

Forbidden Affair

(Kindan No Joji)

Erotic Way Of Flower

(Hana No Iromichi)

Impulsive Behavior

Of Men And Women

(Mesu-Osu No Honno)

Conception And

Venereal Disease

(Ninshin To Seibyō)

College Coed's

Forbidden Flower

Garden

(Joshidaisei No

Kinjirareta Hanazono)

Freshly Severed Head

(Namakubi Jochi Jiken)

Memories Of A Modern

Female Doctor

(Gendai Joi Igaku)

Three Sins Of Sex

(Sei No San-aku)

Sex Crime

(Seihan)

1968

Treatment And

Pregnancy

(Seiri To Ninshin)

Venereal Disease And

The Delivery

(Osan To Baidoku)

Lust Whirlpool

(Yokujoh No Uzumaki)

Tokyo Bathhouse

(Onna Ukiyo Buro)

Ukiyo-e Women

(Onna Ukiyozoahi)

Search For A**True Virgin**

(Jun Shjo Shirahe)

Coed's Sexual**Labyrinth**

(Joshigakusei

Sei No Meiro)

1969

Bush Of Lust

(Jochi No Shigemi)

Lusty Scramble

(Nikuyoku No Sodatsu)

Trap Of Flesh

(Nikutai No Wana)

Lustful Room**In An Apartment**

(Koshoku

Mansion-shitsu)

Sex Tour

(Sex Ryoko)

1970

Shudder Of The**White Breast**

(Shiroi Chibusa

No Senritsu)

Image Of**A Female Dormitory**

(Joshi-ryo Jochizu)

Lusty Transaction

(Juyoku No Torihiki)

1971

College Girl:**Lecherous Hunt**

(Joshidaisei

Koshoku Gari)

Lusty Flower Bloom

(Nikuyoku No

Hana Hiraku)

Lecherous Hunter

(Joshoku Karyudo)

1972

Indecent Queen Bee

(Midarana Joobachi)

Erotic Battle

(Erochika Irogassen)

Secret Lusty Figure

(Joyoku Hizu)

1973

Secret Technique**Of Flesh**

(Nikutai No Higi)

Rambling Story**About Sex**

(Sex Horoki)

Two Pussy She-Beast

(Nihiki No Meju)

1974

Modern Gate Of Flesh

(Gendai Nikutai

No Mon)

Play Of The She-Beast

(Inju No Tawamure)

Lecherous Hunter

(Joshoku Karyudo)

1975

Flesh Bloom

(Kokotsu

No Hatsutaiken)

Woman Who Lusted**For A Molester**

(Shin Kaidan

Shikiyoku Gedo)

High School Girl:**Sex Guidance**

(Oiwa No Onryo

Yotsuya Kaidan)

1976

Blissful First Sex

(Kokotsu No Hatsutaiken)

New Ghost Story**Lusty Devil:****Oiwa's Vengeful Spirit****Yotsuya Ghost Story**

(Shin Kaidan Shikiyoku

Gedo: Oiwa No Onryo

Yotsuya Kaidan)

Sensitive Sexual Place**With No Hair**

(Seikan Fumo Chitai)

1977

Prostitution Gang

(Baishun Gurupu)

Reserve Unit Of Flower

(Hana No Yobigun)

Bloom Of A Ripe Lady

(Ureta Fujin

No Midarezaki)

Perverted Marriage

(Hentai Kekkou)

1978

Story Of Raped Virgin

(Shojo Bokoki)

Lewd Violence: Rape

(Inzetsu Boryoku:

Yarareru)

1979

Men Like Virgins

(Tonogata Wa Shojo

Ga Osuki)

High School Girl: Ripe

(Jokosei: Urehajime)

Target Of Flesh: Shoot!

(Nikuno Hyoteki: iru)

1980

Immoral Female Teacher

(Haitoku Jokyoshi)

Kidnap And Rape

(Yukai Bokoma)

Hitchhiking: Abnormal**Sex Experience)**

(Hicchi-haiku:

Ijosei Taiken)

1981

College Girls: Rape Me

(Joshidaisei:

Hageshiku Daite)

College Girl:**Rape And Faint**

(Careiji Gayaru:
Boko Shissin)

Molester of**College Girls**

(Chikan Joshidaisei)

1982

Delivery Of A Young**Wife: Joys Of Sex**

(Wakazuma Syussan:
Sei No Yorokibi)

I Rape High School Girls

(Jokosei Wo Osou)

Female Teacher:**Frustration At Night**

(Jokyoshi Yoru No Uzuki)

1983

Insert All The**Way Inside**

(Gutto Oku Made)

Apartment Wife Rape

(Dantizuma Kyokan)

Dirty Molester Train

(Chikan Waisetsu Densya)

1984

Female Guard: Whore's**Sensitive Spot**

(Onna Gadoman:

Ahuzyo No Seikantai)

Sex Suspense:**Liz's Hot Skin**

(Sekkusui Sasupensu:
Liz No Atsui Hada)

Poetry Of Lust: Rape

(Aiyoku No Uta: Okasu)

1985

Lady's Secret

(Akuzyo No Himegoto)

Idol In Rope Hell

(Aidoru Nawa Zigoku)

Raped Young Wife

(Wakazuma Osowareru)

1986

Sex Documentary:**Molester Train**

(Sex Document:
Chikan Densya)

Mayumi's Tush

(Mayumi No Oshiri)

Maiden Will Be A Star

(Otome Wa Itsuka
Hoshi Ni Naru)

1987

College Girl Exposes**Her Sex**

(Joshidaisei Sei
Wo Abaku)

Rape: A Torn Lady

(Boko:
Hikisakareta Onna)

Excellent Sexy Girl

(Muchimuchi Zeppin
No Onna)

1988

Lady's Real Sex

(Akuzyo Honban)

Attack To Inner Part

(Oku Made Semeru)

Lady's Crack

(Onna No Kiretsu)

1989

Looking For Sexual**Sensitivity**

(Seikan Wo Saguru)

Insert All The Way**To The Petal**

(Hanabira Ni Buchikome)

Lady's Sensitive Spot

(Onna No Seikantai)

1990

Naked Delivery Girl

(Razyo No Takuhaibin)

The Lady Likes**Abnormal Sex**

(Izyo No Moeru Onna)

Virgin's Confession:**I'll Give It To You**

(Seikuhu No Kokuhaku:
Syozyo Agemasu)

1991

Lady Is Soaking Wet**And Open**

(Onna Wa Nurete Hiraku)

Rape

(Hamerarete)

A Bitch

(Mesu)

1992

Night Lady:**Honey Tongue & Lips**

(Night Lady: Mitsu Iro
Shita To Kuchibiru)

Pleasure Technique

(Kaikan Technique)

Temptation Of Uniform**- Telephone Sex Club**

(Seihuku No Yuwaku:
Terekura Ni Iko)

1993

Smell Of Adultery**In The Bedroom**

(Shinshitsu Wa Hurin
No Nioi)

Office Lady Sends**Her Flesh**

(OL Nikutai Haken)

Masturbation:**Exchange Adultery**

(Onanie: Kokan Hurin)

1994

48 Secret Positions:**Lady In Pornography**

(Higi Yonzyuhatte:
Makurae No Onna)

Sexual Magic: Tonight**I Am A Whore**

(Seimazyutu: Konya Wa
Sukionna)

**Report On Sex Customs
–Beeper Prostitution**
(Fuzoku Rupo:
Pokeberu # Urabaisyun)

1995

Office Lady:

Lower Body Report
(OL Kahanshin Hakusyo)

True Story Of Rape:

Uniform Mistress
(Inko Jitsuwa:
Seihuku Aijin Keiyaku)

Sex Bathhouse For

Women: Madam Juice
(Gyaku Sopu:
Jyukujo Kanjyu)

1996

Office Lady In Heat:

Massage My Skin
(Sukebe OL: Kosuriageru)

Molester: Wet Spot

(Chikan:
Anaba Bisyounure)

College Girl: I'll Sell

My Lower Body

(Joshidaisei:
Kahanshin Urimasu)

1997

Serious Masturbation:

Indecent Middle Finger
(Honki Onanie:
Hiwaina Nakayubi)

Young Wife's Adultery:

Wiggling Disarray
(Wakazuma Furin:
Midarete Kuneru)

Ripe Secretary:

Sticking Lower Body
(Ranzuku Hisyo:
Suituku Kahanshin)

Young Wife:

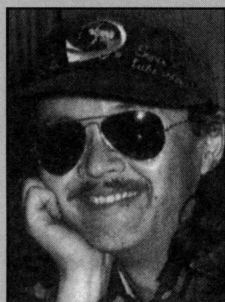
Swapping Orgasms
(Wakaokusama:
Suwappu Meromero)

SHINYA YAMAMOTO

Director **Shinya Yamamoto** gravitated to *Nikkatsu* in the late '70s and *Shinto* before that (e.g., *Cruelty Of The Female Inquisition* [1975]). But he will best be remembered for his work in the '60s as one of the Founding Fathers of the *pinku eiga*. His early films showed a flare for the genre. Although they were technically superior to much of the competition, some critics complained that these early endeavors (*Degenerate* [1967], *Torture By A Woman* [1967], *The Rapist* [1968], *et al*) were not particularly unique, but rather, too similar to the glut of mean-spirited sex movies flooding the marketplace to be taken seriously.

By '69 **Shinya Yamamoto** had left the rougher *pink* arena to develop his own style – a lighter, whimsical sex movie which would be associated with his work for the next decade (ranging from *Love Hotel* [1969] to the many *Widow's Boarding House* entries [1970-1984]) and derivatives like *Female Students' Boarding House* (1980). Obviously, Yamamoto was attracted to stories about groups of people living together under one roof. He would helm 15 different entries in the *Widow's Boarding House* series, featuring a horny middle-aged woman (played by different actresses throughout) who operates a boarding house for male college students.

In the mid'90s, Yamamoto left filmmaking for a lucrative career as the host for a late-night network TV talk show. He has been highly successful in his new calling.



SHINYA YAMAMOTO SELECTED FILMOGRAPHY

1965

Bloom Out Of Season
(Kurui Zaki)

Unlisted Love Affair
(Mikoka: No Joji)

1966

Breast Of Rainbows
(Niji No Chibusa)

First Experience
(Hatsutaiken)

1967

Mischief
(Itazura)

Memoirs Of A Modern
Love: Curious Age
(Gendai Ai No Jiten)

Complete Marriage
(Kanzennaru Kekkon)

Some Stories Of
Adultery: Love Dream
(Aru Mittsu: Shikimu)

Degenerate
(Henshitsuisha)

Torture By A Woman
(Onna No Seme)

Raunchy
(Yogore)

Ten Years Of Evil
(Akumado Junen)

1968

Textbook For A
Married Couple
(Gendai Fufu Dokuhon)

Rapist
(Bokohan)

Spring Of Ecstasy
(Kokotsu No Izumi)

Perverted Virgin
(Hentai Shojo)

Sex Before Marriage
(Kozen Kojyoki)

Marriage Philosophy
(Kekkon Seirigaku)

A Woman's Bathhouse
(Onna Yu Monogatari)

1969

Season For Rapists
(Chikan No Kisetu)

Pregnancy:
Birth & Abortion
(Ninshin
Bunben Chuhezetsu)

Love Hotel
(Avec Riyokan)

Molester's Limitations
(Chikan No Genkai)

Widow Boarding House
(Mibojin Geshuku)

Complete Contraception
(Kanzen Nayu Hinin)

Widow Village
(Goke Buraku)

Deshelved Uniform
(Midareta Sailorfuku)

Two Face Prostitute
(Baishun Ura Omote)

Bathhouse Watch Stand
(Bandai Jitsuwa
Monogatari)

1970

Big Tits & The Molester
(Boin To Chikan)

Don't Cum
(Iccha Iya)

Women's Bathhouse
(Onna Yu, Onna Yu)

Shameless Sisters
(Harenchi Shimai)

How To Melt Women
(Onna Torokashi
No Joken)

Big Tits & Bathhouse
(Boin To Onna Buyo)

How To Peep At A
Woman's Bathhouse
(Onna Yu
Nozoite Daisakusen)

1971

Take Off Your Clothes:
Big Fight!
(Nugasete Nugasete
Ooshobu)

Molester's Choices
(Chikan Hyakutai)

Good Sensitivity
(Kando Ryoko)

3 Generations Erotica
(Erokan Sandai)

Single-Bout Match
(Ippatsu Shobu)

Person Who Likes Erotica
(Daishikima)

Person Who Likes Peeping
(Nozoki Ma)

1972

New! How To Seduce
(Shin! Chikan Jutsu)

Remodel Woman Body
(Nyotai Retto Kaizo)

Comedy About A
Woman's Bathhouse
(Kigeki Onna Yu Sodo)

Bizarre Affair In Japan
(Nihon Ryoki Jiken)

1973

Porno Pollution
(Porno Kogai)

Molester University
(Chikan Daigaku)

Exciting Peep Hole
(Kyoretsu Nozokiana)

Pink Leader
(Pink No Kyoto)

Complete Bathhouse
Techniques
(Toruko Technique
Daizenshu)

It's Porno! Indecent Group
(Porno Dayo: Zeiinshugo)

Century Of
Woman's Bathhouse
(Onna Yu Hyakuenshi)

Occult Sex
(Ocaruto Sex)

Widow Boarding House:
Rent Month, Rent Pussy
(Mibojin Geshuku:
Ue Mo Kashimashu
Shitamomo Kashimashu)

Century Of Molesters
(Chikan Hyakunenshi)

1975

Cruelty Of**Female Inquisition**

(Zangyaku No

Onna Gomon)

New Widow's Boarding**House: Renting Skin**

(Shin Mibojin Geshuku:

Omote Mo Kashimasu

Ura Mo Kashimasu)

New Widow's Boarding**House: Renting The****Inner Room**

(Shin Mibojin Geshuku:

Okuno ma Kashimasu)

1976

Widow's Boarding House:**I Can Cum Right Away**

(Mibojin Geshuku:

Sugu iremasu)

Confirmed Criminal**Molester**

(Chikan Joshu Han)

Molesting The Secretary

(Chikan Onna Hisho)

Boarding House Molester

(Chikan Geshuku Ya)

1977

Molesting On**The Night Train**

(Chikan Yakoreasha)

Widow's Boarding House:**Teaching Sex**

(Mibojin Geshuku:

Iro Iro Oshiemasu)

Widow's Boarding House:**Renting Pussy On****A Floor Mat**

(Mibojin Geshuku:

Shitamo Kashimasu

Yojoan)

1978

Pretty College Girl:**May I Fuck You Please?**

(Hanna No Joshidaisei:

Ippatsu Otano

Moshimasu)

Widow's Boarding House:**Free Sex**

(Mibojin Geshuku:

Tadanori)

Widow's Boarding House:**First Sex**

(Mibijin Geshuku:

Hatsunori)

1979

Mr Akatsuka's Porno:**Let's Try It One More****Time With Feeling**

(Akatsuka Fujio Porno:

Kibun On

Dashite Moichido)

College Girl: 3 Days,**3 Nights, All Sweaty**

(Joshidaisei: Mikka

Miban Asedarake)

(Yakitori Movie in Shimo)

(Shimo Ochiai: Yakitori)

Widow's Boarding House:**Fuck And Escape**

(Mibojin Geshuku:

Norinige)

Widow's Boarding House:**Scent Of Orgasm**

(Mibojin Geshuku:

Hatsunaki)

1980

Female Student Boarding**House: Almost Ripe**

(Jogakusei Geshuku:

Uredoki Mibojin

Geshuku)

Widow's Boarding House:**I'll Teach You How**

(Mibojin Geshuku:

Anomichi Konomichi

Oshiemasu)

Widow's Boarding House:**Ecstasy**

(Mobohin Geshuku:

Hatsu Nurashi)

1981

College Girl:**Advice On Seduction**

(Joshidaisei:

Chikan No Susume)

New Widow's Boarding**House: Orgasm & Ecstasy**

(Shin Mibohin Geshuku:

Hatsu Biraki Hatsu Ire)

Office Lady Diary:**Sucking Torture**

(OL Nikki: Shaburi-zeme)

1983

Widow's Boarding House:**Rent You, Rent Me**

(Mibojin Geshuku:

Anatamo Kashimasu

Hatsujiri)

1984

Kyoko Aizome's**Widow's Boarding House**

(Aizome Kyoko No

Mibojin Geshuku)

1985

Midori Komatsu's**Sexy Beauty Mark**aka **Sexy Beauty Mark**

(Komatsu Midori:

Mp Sukibokuro)

1993

Alive! { Kinchan's**First Comeback}**

(Ikiru! Dai 1 Kai

Kinchan Cinema Jack)

1994

Eat! { Kinchan's**Second Cinema Jack}**

(Taberu! Kai Kinchan

No Cinema Jack)

els. Kumi has a lover. His name is Kenichi. He's a professional boxer, but when he gets injured in the ring and can no longer continue his career, Kumi leaves him. What else can a girl do?

Soon she meets Hideo, the young heir to the massive Konzern Corporation, and she is obviously impressed with his wealth and lifestyle. Within a short time, they marry. Kumi and Hideo move to the family estate. The mansion is controlled by the strict corporate-boss patriarch, Takehiko. And Daddy lusts for Kumi. He arranges for his son to be sent away on "an extended business trip." In reality, Takenhiko has contracted his son's death. The very night his son is being murdered, Takenhiko drugs the girl and rapes her. But Kumi refuses to use her throat to please him. This angers Takenhiko. He takes Kumi to one of the secret rooms in the house. It's a private operating theater where a team of doctors are standing by.

Kumi's clitoris is surgically removed and transferred to her throat. Obviously, after the operation, Kumi can only have an orgasm through oral sex. So, Takenhiko finally gets his wish. But one night, while he is playing sadistic sex games, his "dead" son shows up and rescues her. It seems the death contract was never honored; Hideo had bought his way out of it. The boy shoots and kills his father. Then, in a surprise flourish, Kumi snatches the gun and kills Hideo. Why? Because now Kumi can become the president of the Konzern Corporation, of course.

Director **Hiroshi Mukai** (who also made films under the nickname *Kan*) is generally considered one of the most foremost pioneers in the *pinku eiga* genre, perhaps rivaled only by **Koji Wakamatsu**. Mukai broke into

the entertainment business at a young age and began directing children's TV programs before his 20th birthday. Through the late '50s/early '60s he concentrated on documentaries and educational "public relations" films. Attracted by the promise of commercial independence coupled with artistic license, 28 year old Mukai drifted to the sex movie arena in 1965 with the feature **Flesh**.

DEGENERATE (1967)

[Henshitsuisha]

aka Insane Degenerate

director: Shinya Yamamoto

Koji Satomi • Miki Hayashi

Naomi Tani • Shohei Yamamoto

Wakamatsu Productions

★★½

One of the best early efforts from prolific **Shinya Yamamoto**, this time produced by cult director **Koji Wakamatsu**. It's the story of a man, Hamura (**Koji Satomi**), who becomes a torpedo for a powerful Yakuza gang. Hamura initially joined the mafia family because he needed to raise a large amount of cash for an operation desperately needed by his wife (**Miki Hayashi**). But after she's cured, the man discovers he can't simply walk away from the Yakuza. Eventually, he's forced to challenge the Big Boss in a gun battle.

Young **Naomi Tani** — the future *pinku eiga* queen — is featured in a small role. She plays a witness to one of Hamura's hits. Director **Yamamoto** continued using Ms Tani in subsequent films. She headlined in his **Memoirs Of Modern Love: Curious Age** later in 1967 and **Season For Rapists** (1969).

DELEMMA MAN (Delemman)

see **MR DELEMMAN**

DELICATE**SKILLFUL FINGERS** (1972)

[Shiroi Yubi No Tawamure]

director: Toru Murakawa**Ichiro Araki • Hiroko Isayama****Hajime Tanimoto • Yoko Ishido****Nikkatsu**

★★★½

Here's a stylish, but decadent, look at sex through the eyes of a liberated young woman (**Hiroko Isayama**) as she drifts from man to man, from one affair to another. Bewildered by the hypocritical morals of society, she becomes engulfed in the impersonal landscape of the city and the people who dwell there. This girl refuses to take money for sex, instead she makes a living as a pickpocket (thus, the dual meaning of the title *Delicate Skillful Fingers*). This soft-core *Pink Film* is notorious for a legendary orgy-in-a-bathtub scene which occurs towards the end.

As with most films from **Nikkatsu** of the '70s, the emphasis is on the blatant sexual theme, accentuated by a chic production design. This movie also benefits from a literate script by filmmakers **Tatsumi Kumashiro** and **Seiichiro Yamaguchi**¹ (supposedly written as a favor to director **Toru Murakawa** who had been **Kumashiro**'s production assistant for years).

It's an amazingly good debut film from **Toru Murakawa**, perhaps too good. Upon its release, *Kinema Junpo* (*Cinema Bi-weekly*) named him as one of the ten best directors in Japan. Seemingly, he was adversely affected by the notoriety, and floundered badly with his subsequent releases (*i.e.*, **Sensuous Zone: Melancholy Flesh Business** [1972]). He left the business two years later to join **Kadokawa Productions** where he slowly rebuilt his filmmaking confi-

dence. By 1980, **Murakawa** signed with **Toei Studios** and became a "house" director specializing in hard-boiled action films.

Actress **Hiroko Isayama** made a few more pink films (*i.e.*, **Ichijo's Wet Lust** [1972]) and then crossed over to *legitimate* cinema. In 1975, she starred in **Masahiro Shinoda**'s supernatural erotic odyssey **Under The Cherry Blossoms**.

¹**Tatsumi Kumashiro** and **Seiichiro Yamaguchi** wrote this screenplay under the alias **Kiyomi Koyama**; seemingly, they enjoyed the project so much that they did it again with **Love Hunter** (also 1972).

DELINQUENT GIRL:**ALLEYCAT IN HEAT** (1973)

[Furyo Shoujo:]

Noraneko No Seishun]

director: Chusei Sone**Yuko Katagiri • Setsuko Ohyama****Hideaki Ezumi • Joji Sawada****Nikkatsu**

★★½

Projects like this one (and **Overly Ripe Breasts** earlier in '73) eventually tainted director **Sone**'s *impeccable* reputation, forcing him to eventually helm such unremarkable fare as **Glo-ry Cheerleaders**, a youth-oriented **Animal House**-ish series (from 1976-78).

In this one, **Hatoko** (**Yuko Katagiri**) runs away from her suburban home to Tokyo where she plans on meeting her boyfriend. When he doesn't show up, poor **Hatoko** becomes easy prey for the Yakuza who are only interested in exploiting her young body. Impressionable **Hatoko** falls in love with **Gomame** (**Hideaki Ezumi**), a gangster toughguy; he becomes her pimp. As the story goes, **Gomame** ends up leaving **Hatoko** for another girl but then suffers from a case of impotency which results in him loosing his entire stable of

whores. So, ultimately, Hatoko gets the last laugh.

Ms Katagiri continues her *patented* "good girl in a bad situation" role, as popularized in numerous subsequent films. Although she's better in this one than the previous **Japan's Pleasure District: Three Sisters At A Turkish Bath**, her act is still growing thin.

DEMON'S ROOM (1982)

[Akuma No Heya]

director: Chusei Sone

Reiko Nakamura • Johnny Ohkura
Ryohei Uchida • Masami Horiuchi
and Yuko Iwasaki

Nikkatsu

★★★

This one is written by **Saho Sasazawa**, one of Japan's most famous mystery writers, and brought to the screen by **Chusei Sone**, his first pink film in three years (following the success of **Angel Guts: Red Violation** in early 1980). It's an emotional thrill-ride of a movie with impressively strong characters, twisted moral dilemmas, and **Sone's** brand of stylish camerawork.

Yoshiko (**Reiko Nakamura**) marries Hiroyuki (**Masami Horiuchi**), the son of a hotel tycoon. Their idyllic relationship is shattered when Yoshiko gets kidnapped by a lunatic (**Johnny Ohkura**) who apparently has some kind of grudge towards the hotel magnate, Ryohei (**Ryohei Uchida**) {it's later revealed that Johnny is the illegitimate offspring of his mom getting raped by the bigshot Ryohei}. But poor Yoshiko is just a pawn in the personal vendetta, as she is held for ransom and sexually abused. The family, however, remains cold toward Johnny's threats; husband Hiroyuki gives the impression that he doesn't care about his wife. She is

shocked by the attitude, and begins to sympathize with Johnny — to the point of enjoying and encouraging his sexual assaults. The family finally delivers the money to the hotel room, but it's too late. Yoshiko decides to stay with her captor, Johnny, who kills the tycoon in a scuffle.

The **Nikkatsu** brass was so pleased with this movie's boxoffice they bought the rights to another **Saho Sasazawa** story, **Devil's Hostage**. Unfortunately, they dumped it into the bumbling hands of director **Akira Kato** {see separate listing}.

DeSADE'S

PROSPERITIES OF VICE

see PROSPERITIES OF VICE

DESIRE OF THE FLESH (1968)

[Nikutai No Yokkyu]

director: Koji Wakamatsu

Seiko Wakatake • Ken Tanisawa
Miki Hayashi • Akemi Murayama
Wakamatsu

★★

"*See Hot Sex In Color!*" That's what the ads promised. At a time when most pink films were produced in black-and-white, this was a tantalizing promise. However, the ads neglected to mention that *only* the sex scenes were in color. The rest of this film is black and white.

Despite the gimmick, this movie isn't as interesting as other **Wakamatsu** films from the same period (e.g., **Violated Angels** [1967] or **When Embryo Goes Poaching** [1966]), although it is less politically subversive than his other '68 features (particularly, his study of the Chinese rebel Chin Ping Mei, **Kinpeibai**).

Eiko and Tamura's relationship becomes strained when she secretly begins an affair with a mutual friend. This one is a sex movie, pure and

simple, with a touch of the *prerequisite* S&M thrown in for good measure. It's generally dismissed as a work-for-hire by the *pink* giant Wakamatsu, part of a distribution deal between his production company and *Kanto Eihai*. Truly the film is nothing special — just the story of another lust triangle on a collision course with disaster.

DETECTIVE

WITH SUNGLASSES series

[*Renzoku Boko: Okasu!*]

[*Ryojoku! Seifuku Shojō*]

[*Hanjuku Madonna*]

(1983-1987) 3 episodes Shintoho

Director **Yoshiho Fukuoka** was one of the founding members of the *Unit 5*, an umbrella production company formed in 1982 with young filmmakers **Itsumichi Isomura**, **Masayuki Suoh**, **Toshiyuki Mizutani** and **Akira Yoneda**. This debut project, while promoted as *pinku eiga*, more accurately would fall into the hardboiled action genre.

The central character is ultra-cool Detective Eiji (played throughout by **Shiro Shimomoto**). Eiji is so *hip* that he even wears his sunglasses at night. In fact, he never takes them off. Plus he zips around town on a motorcycle! Wow! Over the years, film-buff discussions have centered on this character and director Fukuoka's original intention. Was Detective Eiji supposed to be some kind of urban Mike Hammer? or was he conceived as a joke, a parody, of a tough-nosed gumshoe? Regardless of Fukuoka's original concept — and despite the deadly seriousness of **Serial Rape: Attack!** — audiences laughed at Detective Eiji. And they (unexpectedly?) fell in love with him.

For the second entry, **Disgraced! Uniform Virgin**, the story is equally

grim but Fukuoka purposely “lightens” his Eiji character, making him the victim of certain self-effacing jokes. Reaction from audiences was mixed, but many critics complained that Detective Eiji was “funnier when he didn't know he was funny.”

Seeming, director Fukuoka was perplexed by the situation. For #3, **Almost Ripe Madonna**, his Eiji character takes a backseat to the shrill histrionics of assistant Taguchi (played by perky **Ayumi Taguchi**). The change in direction succeeded only in killing the series.

All episodes are scripted by a triumvirate, consisting of cult director **Kazuo Komizu** (aka *Gaira*), **Junji Sakamoto** and **Fukuoka** himself.

Here are the *Detective With Sunglasses* films:

► **Serial Rape: Attack!** (1983)

[*Renzoku Boko: Okasu!*]

director: **Yoshiho Fukuoka**

Shiro Shimomoto • Ayumi Taguchi

★★★



► **Disgraced!**

Uniform Virgin (1985)

[*Ryojoku! Seifuku Shojō*]

director: **Yoshiho Fukuoka**

Shiro Shimomoto • Ayumi Taguchi

and **Kiyomi Ito**

★★



► **Almost Ripe Madonna:**

Tasty Big Thighs (1987)

[*Hanjuku Madonna:*

Oishii Futomomo]

director: **Yoshiho Fukuoka**

Shiro Shimomoto • Ayumi Taguchi

★

All above titles are Shintoho

DEVIL IN THE FLESH (1977)

[*Nikutai No Akuma*]

director: **Shogoro Nishimura**

Yuki Nohira • Yukio Ito

Yu Mizuki • Aoi Nakajima

Nikkatsu

★½

Allegedly, this film is based on the notorious French novel *Le Diable Au Corps* {*Devil In The Flesh*} by **Raymond Radiguet**, previously brought to the screen in 1946 by **Claude Autant-Lara**, and then later as an Italian production directed by **Marco Bellocchio** [1986]). The original novel tells the story of a woman who seduces a young student after her soldier husband goes off to fight in World War I. Their guilt over the rendezvous soon turns the relationship into a agonizing affair.

For this *Nikkatsu* version, filmmaker **Shogoro Nishimura** prefers to sidestep any issues of shame or remorse on the part of the lovers, instead he steamrolls his absurdly simplistic *affair-with-an-older-woman* theme with little regard for fervid characterization. This is especially disconcerting in light of Nishimura's track record. For many years, beginning with his **Apartment Wife** series (1971+), he was generally considered the best of the studio's "character-intensive" directors. None of his talent for narrative is evident in this derailed venture. Besides that, there are so many variances from the original novel, one wonders why *Nikkatsu* bought the rights to *Radiguet's* work in the first place.

Jun (**Yukio Ito**) is the student who falls in love with newlywed Naoko (**Yuki Nohira**). Her husband, unlike the man in the novel, is an elite businessman, not a soldier. Another major difference lies in the onset of the affair; for this *Nikkatsu* film, it's the boy who pushes Naoko into the sexual liaison. One evening, after her husband leaves town on a business trip, Jun rapes the woman. This leads

to romance. But then, soon, Naoko has to move abroad with her husband. Ten months pass before she finally returns. The boy seduces her again, but things are not like before. She seems distant and distressed. Within a short time, her husband's business fails and they become victims of a double suicide.

Yuki Nohira was initially hired by *Nikkatsu* because of her physical resemblance to mainstream actress **Komaki Kurihara**.

DEVIL'S HOSTAGE (1983)

[Akuma No Hitojichi]

director: **Akira Kato****Kazumi Sawada • Mai Inoue****Naohiko Shigeta • Rena Natsuki**

Nikkatsu

★★

Here's an attempt by *Nikkatsu*, in the early '80s, to improve on its crumbling *pinku eiga* line. This one is also based on a bestselling mystery novel by **Saho Sasazawa** (inspired by the success of his **Demon's Room**), but unfortunately it was assigned to unimaginative workhorse director **Akira Kato** instead of **Chusei Sone**.

The plot deals with a love, hate and sexual relationship between a rich man and a feisty poor woman. In the specifics, Fumiyo (**Kazumi Sawada**) has a sexual liaison with her married boss. After she get dumped, the jilted woman attempts suicide at his vacation home in the wilderness. Meanwhile a gang of bank robbers, led by Ohmachi (**Naohiko Shigeta**), coincidentally decide to use the house as a hideout. Her suicide is interrupted by a rape and sexual abuse. But, as predicted, soon Fumiyo falls in love with Ohmachi.

In typical fashion, filmmaker Kato misses the intricate psychological implications which underscore the nov-

el. He settles on creating just another soft-core sex flick.

DIRTY MARY series (1983-1984)
[Dirty Mary] 3 episodes Shintocho

Inspired by *Clint Eastwood's* Dirty Harry character, **Usagi Aso** plays an unconventional tough-nosed female detective named Dirty Mary in this three-film *Shintocho* series, conceived and directed by **Suji Kataoka**. Kataoka graduated from the *Yojiro Takita* production company where he mastered filmmaking skills as an assistant director for the **Molester Train** series. However, in direct opposition to the *lite* perspective of those movies, Kataoka's *Dirty Mary* trilogy is much heavier in scope, despite its foundation in parody.

Episodes 1 and 2 are dark, violent and depressing with barely a hint of humor. In **Rape Warning: Attack! Stab**, Dirty Mary embarks on a personal vendetta against a gang of toughs when her entire family is sexually abused and murdered. With no consideration for citizen rights nor the Japanese court system, she personally takes revenge against the alleged perpetrators. Seemingly, in Dirty Mary's world, the *ends justify the means*. Her vigilante "wild cat" technique is again championed in #2, **Dark Rape**, when she and her one-eyed partner Yukijiro (**Yukijiro Hotaru**) tracks down a serial rapist who specializes in assaulting female cops.

The third, **Female Prisoners Brutal Treatment**, is the most entertaining of the series. Dirty Mary matches wits with a psycho killer who eventually hijacks a female prisoner transport bus. While the madman terrorizes the inmates (for example, he gingerly inserts a bomb inside a convict's vagina), Dirty Mary and Yukijiro figure out a way to stop his reign

of terror; she even has the opportunity to ask: "*Are you feeling lucky, punk?*"

Director Kataoka left *Shintocho* and joined *Nikkatsu* in 1985 for his vicious **Subway Serial Rape** series {see separate listing}. In 1993, he became a mainstream darling with **Unarmed Detective {Marugoshi Keiji}** and, then later, with **Prisoner Maria: The Movie** [1996] {see *Japanese Cinema Encyclopedia: The Action Films* for details}

► **Rape Warning:**

Attack! Stab (1983)

[Yokoku Boko: Yaru! Sasu]

director: Shuji Kataoka

Usagi Aso • Yukijiro Hotaru

★★½



► **Dark Rape: Attacking**

The Female Cops (1983)

[Kuroi Bokan: Fukei O Osou]

director: Shuji Kataoka

Usagi Aso • Yukijiro Hotaru

★★½



► **Female Prisoners**

Brutal Treatment (1984)

[Joshu Zankoku Shikei]

director: Shuji Kataoka

Usagi Aso • Yukijiro Hotaru

and **Shiro Shimomoto**

★★★

All above titles are *Shintocho*

DIRTY SONG, A

see **OH! WOMEN**

DISGRACED AFTER SCHOOL:
CAMPUS RAPE! (1983)

[Ryojoku No Hokago:

Gakuen Rape!]

director: Yoshikazu Nishihara

Ako Kawana • Yoko Azusa

and **Kayoko Sugi**

Shintocho

★★★

Much has been written in Japanese publications about how the *pink* studios came up with the titles for their movies. Apparently, the names were often concocted in weekly board meetings, by executives who hadn't even seen the films. Sometimes, of course, the titles are brilliant (not to mention accurate), but too many times they are wildly misleading, further taunting a beleaguered industry. This one again exemplifies the point.

A middle aged man starts a sexual relationship with a high school girl. But, as it turns out, she isn't as innocent as he thinks. The poor sap is manipulated and ultimately financially destroyed by the *Lolita*.

DISGRACED! UNIFORM VIRGIN

see **DETECTIVE WITH
SUNGLASSES** series

► DISHEVELLED HAIR (1967)

[Midaregami]

director: Satoru Kobayashi

Masayoshi Nogami • Yasuko Matsui

Yuko Fuji • Setsu Shimizu

Mutsukuni Eiga

★★★



► DISHEVELLED HAIR 2 (1967)

[Zoku: Midaregami Hadairojigake]

translation:

Continued: Dishevelled Hair

The Soft Skin Trick

director: Seiichi Fukuda

Noriko Chizuki • Midori Enoki

Mutsukuni Eiga

★

A return to the basics for director **Kobayashi** after his disastrous *socially significant* bomb **Impotent** (1966), this one tells the frothy story of romance among the girls working at a hot springs resort and the guests. The filmmaker concentrates mostly on sex scenes, nicely orchestrated against

the backdrop of the mountain village paradise. The freshness of sexual freedom is much appreciated after the stifling moodiness of Kobayashi's forementioned **Impotent**.

This is an out-of-character film for **Masayoshi Nogami**. He has etched a career playing a nasty rapist in film after film (*i.e.*, **Awakening** [1967], **Pervert** [1968], **Abnormal Rape** [1968], **Crazy With Lust** [1967], *et al*). But here he's Chuji, a college student from Tokyo, who finds more than hot water in the natural springs.

Many of the director's projects feature **Yasuko Matsui**. Even after Kobayashi became a studio director for **Nikkatsu** in the mid '70s, Ms Matsui — no longer young enough for the lead — turned up in various supporting roles. The popular speculation among cult enthusiasts is they are husband and wife.

The success of **Dishevelled Hair** caused the studio to immediately produce a sequel, released two short months later. But this is a *sequel* in name only. It features none of the original cast members nor even the same director. This time, **Seiichi Fukuda** (better known for his sex-n-horror movies **Female Bodies Are Disappearing** and **Vicious Doctor** [both 1967] and a string of samurai movies in the '50s) goes through the motions, but his heart isn't really in the project. **Noriko Chizuki** (from the **Giichi Nishihara** stable, see **Seduction Of The Flesh**) is no substitute for **Yasuko Matsui**. But, realistically, she has little to do except look cute while she seduces a rich tourist from Tokyo.

DISTORTED LUST

see **TWISTED LUST**

DO IT AGAIN

LIKE AN ANIMAL (1981)

[Moa Sekushi:

Kemono No Yoni Mo Ichido]

aka **More Sexy: Like An Animal****director: Akira Kato****Yoko Hatanaka • Amy Yokoyama****Ryuji Katagiri • Kenji Kasai**

Nikkatsu

★★

A yakuza pink film. Two wiseguys kidnap a rival gang's whore and threaten to sell her to the highest bidder. The girl escapes and joins other disgruntled prostitutes in a battle against both yakuza gangs.

Yoko Hatanaka began her career as a pop singer. When the hits weren't hot anymore, she joined the **Nikkatsu** family and became one of the studio's *Roman Porno* starlets. This film was preceded by two much better ones, **From The Back Or From The Front** (1981) and her debut, **Love Daydream** (1980). It was followed by the clunker **Sexy Pudding: Almost Addictive**, also directed by **Akira Kato**.

DOUBLE BED (1983)

[Double Bed]

director: Toshiya Fujita**Naoko Ohtani • Eri Ishida****Ittoku Kishibe • Akira Emoto**

Nikkatsu

★★½

Director **Fujita** made his first film in 1967, **Juvenile Delinquent: Howling At Sunrise**. After changing his name from **Shigaya** to **Toshiya**, he accepted a *studio director* position for **Nikkatsu**'s new *Pinku Eiga* division in 1971, and the filmmaker flourished in the artistic freedom offered by the maverick company. The corporate bosses seldom interfered with any of their trusted production teams. If the film had generous helpings of T-n-A {i.e., a minimum of

four nude/sex scenes per hour} and a lurid title, the director was given creative latitude to make whatever kind of movie he chose.

Throughout his *pinku eiga* career, **Fujita** directed films about relationships, benefiting from his strong sense of characterization. After his successful **So Soft, So Cunning** (1979) which dissected contemporary family life in Japan, he delivered this movie. It is **Fujita**'s bittersweet diagnosis of the "disenchanted youth and adults." His *Big Chill*.

A group of friends, all of whom graduated from college together, reach age 30 amid broken dreams and illicit affairs. A bored wife cheats on her husband, a stockbroker steals from his best friend, a couple decides to experiment with an *open marriage*, and another man tries to bed the babysitter.

DOUBLE DOCKING (1966)

[Double Docking]

aka **Two Virgins***aka* **Double Virgins****director: Shintaro Kishi****Noriko Tatsumi • Yukari Yamabuki**and **Shohei Yamamoto**

Kanto Eihai

★★

Another early sex movie which may or may not be **Noriko Tatsumi**'s debut feature (some sources list **Muddy Uniform** as her first film, both were made in '66). In this one, **Tatsumi** plays **Kazue**, a girl who takes a job as a nightclub hostess in hopes that she will learn what happened to her missing sister. Soon **Kazue** unravels the secrets behind a blackmarket prostitution racket run by the bar mistress (**Yukari Yamabuki**).

DOUBLE ROPE TORTURE (1985)

[Dan Oniroku Kinbaku Manji-zeme]

director: **Ikuo Sekimoto**
Miki Takakura • Kaori Aso
 Nikkatsu

★

Ikuo Sekimoto returns to helm another *Miki Takakura* SM film, after directing the young starlet in *Rope Torture* (1984). This would be her last film for *Nikkatsu*, after a series of annoyingly similar *rope* films {e.g., *Beauty Rope Cosmetology* [1983], *Beauty In Rope Hell* [1983], *et al*}.

Not much can be done to save this stillborn project. The *Oniroku Dan* script looks more like swiss cheese. Director **Sekimoto** is simply going through the motions in this story of two sisters captured by a bounty hunter for an S&M nightclub.

DOWN FOR THE COUNT
 see **BEAUTIFUL WRESTLERS**

DREAM CRIMES (1985)

[Yume Han]

director: **Naosuke Kurosawa**
Rei Akasaka • Kiriko Shimizu
 Nikkatsu

★★★

Illusion or reality? It's difficult for the audience to tell a difference as a cool female assassin, Yu (**Rei Akasaka**) roams about, cooling her heels, while awaiting the opportunity to hit her target on command from various clients. This one, based on a *Takashi Ishii* script, foreshadows *Naosuke Kurosawa's* talents for the *crome-n-glass* erotic thrillers which populate his later career (especially his entry's in the **XX** series [1995-1996], see separate listing).

As usual, **Kurosawa's** camera work is impeccable, capturing a whirlwind of chic violence laced with some very sexy pink segments. Also, thanks to director **Kurosawa**, Ms **Akasaka** is

given the chance to break away from the "captured girl" roles which consumed her girl career, from **Young Flesh Slave to Beautiful Sisters: Skin!** (both 1985).

DREAM SEX:
MY HYMEN SEEMS BROKEN
 (1989)

[Musei: Yaburechatta]

director: **Akio Watanabe**
Kiichiro Muto • Junji Asada
 and **Mami Ichinose**

Tokatsu

★★★

Tokatsu is the worst of the worst, a bastard subsidiary of *Shochiku*, with a terrible reputation for "street actresses," intolerable production values, and the most blatantly exploitive scripts imaginable. Generally, critics never took *Tokatsu* seriously, that is, until **Akio Watanabe** started making movies for the company.

For this one, the main character is **Akira (Kiichiro Muto)**, an ex-private eye who became an investigative journalist because "money is nice for a change.". He's now involved in research for a criminal case about the disappearance of a high school girl.

The plot may seem quite ordinary, but **Watanabe** manages to bring a freshness to it. A highly suspenseful (and sexy) film, not to be judged by the tacky *Tokatsu* {*My Hymen Seems Broken*} title.

DRIFTER'S AFFAIR (1972)

[Sasurai No Jouji]

director: **Shogoro Nishimaura**
Kazuko Shirakawa • Yuri Yamashina
 Nikkatsu

★

Director **Nishimaura** proved himself with his **Apartment Wife** series, but he comes up empty handed here. This embarrassingly simplistic tale of

one-upmanship is little more than an excuse to shoot a string of very unpleasant rape scenes. It's ugly in concept, ugly in execution.

Hiroko (unconvincingly played by **Kazuko Shirakawa**) is devastated to learn that her boyfriend, Yukio, is about to marry the daughter of a rich entrepreneur. She is consumed with jealousy. The spurned girl orchestrates a vengeance plot by paying a family caretaker to rape the new fiancée. Boyfriend Yukio retaliates by hiring a drifter to rape Hiroko. Initially it appears that the insidious counter-attack isn't effective because Hiroko seems to be bewitched by the sexual assault. She is *baca* (insane) for the drifter and can't get enough of his lusty brutality. But then, to bring the cunning sting full-circle, Yukio pays the drifter to leave town. Hiroko languishes as a broken woman and Yukio marries his new girlfriend.

Is there a message here?

ECSTASY GAME

see *Spotlight Section: Hisayasu Sato*

ECSTASY SISTERS (1982)

[Zeccho Shimai Ochiru]

director: Naosuke Kurosawa

Asako Kurayoshi • Kazuyo Ezaki

Moeko Ezawa • Go Choho

Nikkatsu

★★★

Mika (**Asako Kurayoshi**) is a call-girl. Her mother (**Moeki Ezawa**) and older sister (**Kazuyo Ezaki**) are also call-girls. Mika isn't happy in this dangerous occupation. She has a fear of getting killed by some psycho john and popped in an unknown grave. The girl tries to get a normal job. But just when things start going well, her boss finds out about her checkered past and she gets fired. Meanwhile, her older sister runs into a lucky

streak after meeting a good man who wants to marry her. Mika is very happy. She sees this as an opportunity for the family to start leading normal lives again. But when one of Kazuyo's former customers is found murdered, his illicit relationship with the prostitute gets exposed causing her fiancé to cancel wedding plans. In the end, everything reverts back to the way it was in the lives of the call-girl family.

Under **Naosuke Kurosawa's** competent direction, actress **Kurayoshi** has evolved considerably — especially in light of her struggle with **Girl In The Black Lingerie** for filmmaker **Nobuyuki Saito** earlier in 1982. Here, she plays a complicated role with determination and conviction.

E-CUP REAL ACTION

see *Spotlight Section: Toshiki Sato*

EDO BEAUTY:

FEAST OF LUST (1972)

[Edo Komachi: In No Utage]

director: Akira Kato

Setsuko Ogawa • Yuko Katagiri

Nikkatsu

★½

Akira Kato is one of those *Nikkatsu* directors who stayed with the studio from the beginning of the *pink* period until the doors closed in 1988. His early films, including this one, are uniformly unexceptional. It wasn't until **Tokyo Emanuelle** in '75 that he reaped the fruits of a successful film (although **Love Makes Me Wet** was a critical hit in 1973). His later movies, especially **Slave Wife** (1976) and **Momoe's Lips: Love Beast** (1980) are the closest Kato came to "art."

This one is a period sex film, sort of an historic version of director **Kato's** previous **Morning Of Ecsta-**

sy (also 1972, see separate review). Here, Yumi (**Setsuko Ogawa**) discovers that her fiancé is playing bed-games with her mom. Yumi reacts by running away from home, but soon she's surrounded and raped by a gang of outlaws. Depressed, she tries to kill herself by jumping into a lake. A man rescues her, but then he rapes the girl too. However, Yumi is attracted to his brutish ways and they become romantically involved. In the meantime, her life continues its downward spiral as she becomes a waitress and a pickpocket. Eventually, Yumi starts hooking; she's become no more than a common street whore. In an odd turn of events, the girl notices that everyone she boffs dies in a brutal fashion. Convinced that she's living under a curse, Yumi joins a convent and becomes a nun.

ELDER SISTER'S DIARY (1984)

[Ane Nikki]

director: Hiroyuki Nasu

Kaoru Oda • Asako Kurayoshi

Seiko Mihara • Yuji Yasuda

Nikkatsu

★★

Obviously inspired by the mega-hit series, **Pink Curtain** (1982-1983), **Nikkatsu** produced this bargain basement clone. Director **Nasu**, whose previous credits include **Lesbians In Uniforms** (1983) and **Beautiful Wrestlers: Down For The Count** (1984) {both also starring actress **Kaoru Oda**}, directs this tale of a brother who fancies his sister too much.

Taro (**Yuji Yasuda**) realizes he's in love with older sister Mutsuki (**Kaoru Oda**) when he becomes jealous of an affair she's having with a married man. But, then after careful consideration {"*my sister has already lost her virginity to this immoral rela-*

tionship"}, Taro sneaks into Mutsuki's bed and seduces her.

All the action takes place in the resort town of Shonan, about an hour out of Tokyo. This seems to be a favorite shooting site for director **Nasu** who also filmed **Indecent Family: Mother And Daughter** (1982) there.

ELECTRIC BIBLE:

SISTER HUNTING (1992)

[Dendo Baiburu Shisuta Gari]

director: Tsuyoshi Arisue

Rena Hashimoto • Yoko Tomita

Sams Film

★½

Rather typical hardcore sex action with a few prerequisite S&M scenes. And not much else. There's very little to recommend in this sacrilegious feature from director **Arisue**.

A young nun wants to be dominated by the convent pastor, a bald sex-toy controlled by the mother-superior. As these things go, she gets her wish and half the movie is nothing more than an extended sex romp involving whips, chains and kinky butt games with jelly. All prints are irritatingly fogged.

► ELECTRIC JELLYFISH (1970)

[Denki Kurage]

director: Yasuzo Masumura

Mari Atsumi • Yusuke Kawazu

Akemi Negishi • Ko Nishimura

Daiei

★★½



► POISONOUS JELLYFISH (1970)

[Shibire Kurage]

director: Yasuzo Masumura

Mari Atsumi • Ryo Tamura

Ryoichi Tamagawa • Yusuke Kawazu

Daiei

★★★

Masumura has always been attracted to feminist themes, especially the

plight of independent women {e.g., **Red Angel** [1966], **Tattoo** [1966], **Blind Beast** [1969]}. Here now, are two movies generally regarded as his ultimate endorsement, featuring similar stories of women (**Mari Atsumi** in both films) who use their bodies to survive in a very cruel world.

In #1, **Electric Jellyfish**, after Mari is raped by her mother's lover, she runs away from home to find sanctuary in a nightclub as a hostess. The ugly sexual experienced has taught her to become callused with love. She learns how to whore herself for a few bucks.

#2, **Poisonous Jellyfish**, she's a fashion model, who not only understands the intricacies of "fucking her way to the top" but Mary also learns the fine art of extortion as she blackmails a multimillionaire after snagging him in an incriminating position.

EMBRACE IN

A SECRET ROOM (1967)

[Misshitsu No Hoyo]

director: **Ario Takeda**

Shinji Naka • Junko Yamamoto

and **Akiko Mari**

Okura Eiga

★

Contrived, utter nonsense from director **Takeda**. Goichi (**Shinji Naka**) is an older man with eyes for college student Junko (**Junko Yamamoto**). But she wants nothing to do with him. He concocts a plan to kidnap the girl and to keep her caged up inside a secret room in his basement. One night Goichi nabs the coed, quickly slipping her into a burlap sack. He is later shocked to discover that he captured the wrong girl.

EMBRACED BY

THE DARK (1982)

[Yami Ni Dakarete]

director: **Kazunari Takeda**

Yuki Kazamatsuri • Reiko Natsu

Osamu Tsuruoka • Toshiyuki Kitami

Nikkatsu

★★★

Most of **Kazunari Takeda's** movies {e.g., **Secret Of One Summer** [1979], **Season of Lust: Trail Of Honey From An 18 year Old** [1973], etc.} fall into the "awful" category (one ★). But a couple times, most notably with **Woman's Trail** (1980) and the **Housewife's Experience** trilogy (1975), he managed to rise above his meager predilection and achieve greatness. Or, at least, something very close to it. This is also one of those moments.

Obviously inspired by **Michelangelo Antonioni's L'Avventura** (1960), it tells the story of Mieko (**Yuki Kazamatsuri**), the *other woman* in an adulterous relationship who disappears after picking up a suicidal man in a bar. Here's how the film plays out: Mieko is the unhappy mistress of Keisuke (**Osamu Tsuruoka**) and, after getting a verbal lashing from his wife, she goes to a local bar to drink away her sorrow. There, she meets Toshiyuki (**Toshiyuki Kitami**) who is obsessed with killing himself. She agrees to go away with him for some casual sex. Meanwhile, lover Keisuke enlists the aid of her friend Ayako (**Reiko Natsu**) to find missing Mieko. Off they go, looking for her. During the search, he becomes *intimate* with the girlfriend {this guy simply can't keep his pants zipped}. And they begin to realize that they don't really want to find Mieko at all. But Ayako starts to wonder if she can trust him {after all, his track record isn't very good}. They have an argument and he then goes to a bar and picks up somebody else. During all the other unfaithful shenanigans,

Mieko and Toshiyuki have sordid but detached sex and attempt a double suicide, unsuccessfully.

Director **Takeda** would return to his junk roots with **Room Of Shame**, later in 1982. Actress **Kazamatsuri** continued making pink films for **Nikkatsu** until 1988 when the studio closed its doors. She later managed to successfully parlay her career to mainstream cinema and television productions.

EMBRYO

see **WHEN EMBRYO GOES POACHING**

EMPRESS (1983)

[Nyotei]

director: **Ikuo Sekimoto**

Jun Mayuzumi • Arisa Hayashi

Tamio Kawaji • Emi Shindo

Nikkatsu

★★½

Here's a major production with an unusually large budget — especially in light of the disastrous string of failed *Nikkatsu pink films* earlier in 1983 — based on the “true story behind the headlines” about a scandal surrounding the lecherous CEO of a popular Japanese department store chain. Of course, all the names are changed “to protect the innocent” (more likely to protect Nikkatsu from a lawsuit) but the public reacted favorably at the box office, giving the studio a major hit in an otherwise dismal year.

Interestingly, the story does not chastise the Top Boss for misconduct, but rather it paints the picture of an evil woman known as *the Empress* who manipulates the “poor” VIP into sexual (and thus financial) submission. Somehow, all the CEO's scandalous behavior is condoned when the seductress becomes too greedy and falls into a trap orchestrated by a

concerned board member.

The Empress is played convincingly by **Jun Mayuzumi**, a popular singer during the '70s. She's another example of a songstress turned porno star (i.e., **Yoko Hatanaka**). Starlet **Emi Shindo** came to Nikkatsu's *pinku eiga* from TV sitcoms (best remembered as a con-artist bowler in the hit TV series **Beautiful Challenger** from the '70s); she also starred in **Shochiku's** cult horror film **Great Insect War** (1968)

EMPTY LUST (1967)

[Fumo No Aiyoku]

aka **Barren Lust**

director: **Osamu Yamashita**

Aki Kanze • Hachiro Tsuruoka

Akiko Shimura • Kemi Ichiboshi

Kanto Eihai

★½

Two interlocking but unrelated tales about “the death of a relationship” encompass this bitter film from director **Yamashita** (best known for his misogynistic **Cruel Punishment For Female Infidelity** [1969] and **Torturing Widows** [1968]). In the first story, Misa (**Aki Kanze**) is a sexually frustrated housewife who can't reach satisfaction with her brutish husband (**Hachiro Tsuruoka**). And in the second tale, Tabé (**Masayoshi Nogami**) plans an auto accident to get rid of his nagging mistress Kikuko (**Akiko Shimura**).

Neither plot is fully realized in this relatively short (71 minute) film. Filmmaker Yamashita is more interested in extended scenes of imprudent groping than any kind of denouement. Even when younger sister (**Kemi Ichiboshi**) becomes suspicious of Kikuko's death, she finds herself incapable of “doing the right thing.” Instead she is inexplicably drawn to the bed of the man who killed her sis-

ter. This twisted concept would've made for an interesting film unto itself, but in the heavy hands of Yamashita it remains frustratingly inept.

ENDLESS SEX

see *Spotlight Section: Takahisa Zeze*

ENTRAILS OF

A BEAUTIFUL WOMAN (1986)

[Bijo No Harawata]

aka Guts Of A Beauty

director: Gaira (Kazuo Komizu)

Megumi Ozawa • Kazuhiko Goda

and Kazuhiro Sano

Komizu Productions / Nikkatsu

★★½

An early entry in **Gaira's** splatter-eros trilogy which also includes **Entrails Of A Virgin** [1988] and **Female Inquisitor** [1987]. These films are odd hybrids, essentially horrific porno movies.

A female psychologist (**Megumi Ozawa**) fights back when one of her patients commits suicide after being raped by a yakuza toughguy. However, the lady doctor is tricked by the same man; she is trapped, raped and killed. Megumi gets buried with the dismembered body of a gangster from a rival gang. As one might expect, her vengeance can't be stopped by the grave — but apparently it can be transmuted. Megumi emerges as a hermaphrodite¹ zombie-creature who proceeds to take a savage revenge on the Yakuza enemy.

Although it's much more mean-spirited and degrading, this film is conceptually similar to the American slasher films of the '80s (**Friday The 13th** [1980], *et al*). The preoccupation is on the *carnage*, with particular emphasis on unique methods of killing. For example, the yakuza Big Boss has a nymphomaniac wife. This woman is forced to perform fellatio

on the monster's penis. During the act, she is suffocated by the creature's vagina. Some of the other murders are exceptionally gory, with lots of dismembered limbs and spurting blood. **Gaira** is obviously influenced by the popularity of the **Herschell Gordon Lewis** films (even in Japan, Herschell is recognized as the Godfather of Gore).

¹an hermaphrodite is an organism with both male and female genitals; arguably this is the first, and perhaps only, hermaphrodite monster in the annals of world cinema.

ENTRAILS OF A RIPE WOMAN

see *Spotlight Section: Kazuhiro Sano*

ENTRAILS OF A VIRGIN (1986)

[Shojo No Harawata]

aka Guts Of A Virgin

aka Entrails Of A Whore

director: (Gaira) Kazuo Komizu

Saeko Kizuki • Naomi Hagio

Kazuhiko Goda • Taiju Kato

Komizu Productions / Nikkatsu

★★½

Models and their professional crew, returning from a rural photo-shoot, take refuge in an old house after the highway is closed by dense fog. After an evening of abusive sex games, they are systematically murdered by a creature who rises from a nearby swamp. Many unlikable characters are graphically slaughtered; the females get raped before being killed. One girl goes bonkers from the bloody carnage and starts masturbating with her boyfriend's severed arm. There's only one survivor, a girl (**Saeko Kizuki**) impregnated by the swamp thing. The movie closes with her pondering over the type of baby she will have.

Director **Kazuo Komizu** signs most of his movies with the **Gaira** pseudonym, probably inspired by the name of the evil green monster in **War Of**

The Gargantuas (1966). To date, his most financially successful films has been **Living Dead In Tokyo Bay** (1992) and the first entry in the **XX collection** (1993). But he is best remembered for his series of splatter-eros films (which includes **Entrails Of A Beautiful Woman** [1986] and **Female Inquisitor** [1987]), and this movie.

EROS SCHEDULE BOOK series
[Irogoyomi Ooku Hiwa] 9 Episodes

LATER CHANGED TO:

SECRET OF

CONCUBINE PALACE

This was the debut for starlet **Set-suko Ogawa**, a girl with classic Japanese looks (*i.e.*, high-boned facial features with a rounded full-figured body). Seemingly, **Ms Ogawa** was born to play traditional *geisha* parts and she made a lucrative career from it, allowing her innocent demeanor to be contrasted forever against a numbing parade of sleazy stories. Her acting tends to be stiff and rigid, but many film buffs insist those inadequacies are the crux of her charm. Director **Hayashi** understood her shortcomings perhaps better than any other filmmaker, and he constructed the movies accordingly, usually swirling the action around her thus maximizing her screen presence without demanding much participation from her.

The story for the first entry (with subsequent entries as mild variations): a female attendant (**Setsuko Ogawa**) is in charge of the emperor's *Ooku* [harem]. It is her responsibility to organize his sexual schedule, with each of his wives getting their fair share of the man's carnal attentions. She also has the dubious honor of guarding the ruler's bed as he engages in his sexual escapades. Ulti-

mately, this job has made the attendant very horny, but she must live with the frustration because tradition demands that she remain a virgin.

Eros Schedule Book: Concubine Secrets was one of the first *Nikkatsu pinku eiga*, released in tandem with **Shogoro Nishimura's Apartment Wife: Affair In The Afternoon** (see separate entry). These two movies set the stage for the studio's new cinematic direction: this one concentrates on Japan's *decadent* past, while **Apartment Wife** exploits the mores of the contemporary Nippon society. Both films found immediate success, each spawning a string of popular sequels.

Director **Hayashi** was later responsible for the *Harenchi School* series plus a variety of *Nikkatsu* "B" features, including **Call Girl: Lust Case** (1978), and **Koichiro Uno's Juicy Ride** (1975).

The films marked with [•] are considered the best in the series:

• **Eros Schedule Book:**

Concubine Secrets (1971)

[Irogoyomi Ooku Hiwa]

director: *Isao Hayashi*

Setsuko Ogawa • Yoichi Nishikawa

Yasuko Matsui • Megumi Fuji

Eros Schedule Book Continued

Concubine Secrets:

Lustful Dance (1972)

[Zoku Irogoyomi Ooku Hiwa:

In No Mai]

director: *Isao Hayashi*

Setsuko Ogawa • Yuri Yamashina

• **Eros Schedule Book Concubine Secrets: Tattoo Contest** (1972)

[Irogoyomi Ooku Hiwa Irezumi

Hyaku-nin Kurabe]

director: *Yukihiko Kondo*

• **New Eros Schedule Book: An Offering Of Fine Skin** (1972)

[Shin Irogoyomi Ooku Hiwa:

Yawahada Kenjo]

director: *Isao Hayashi*

New Eros Schedule Book Concubine

Secrets: Flower Storm

New Year Sex (1973)

[Shin Irogoyomi Ooku Hiwa:

Hanaafubuki Onna Kotohajime]

director: *Yukihiko Kondo*

• **New Eros Schedule Book Concubine**

Secrets: Sexual Technique

Education (1973)

[Shin Irogoyomi Ooku Hiwa:

Aigi Oshikomi-dokoro]

director: *Katsuhiko Fujii*

• **Secret of Concubine Palace**

Addendum: Convent's

Gate of Lust (1973)

[Maruhi Ooku Gaiden Amadera

In No Mon]

director: *Katsuhiko Fujii*

Setsuko Ogawa • Miki Hayashi

• **Secret of Concubine Palace**

Addendum: Aphrodisiac

Women Orgy (1973)

[Maruhi Ooku Gaiden Inyaku

Onna Rankyo]

director: *Yukihiko Kondo*

Concubine Secrets:

Glorious Sex Scroll (1974)

[Ooku Hiwa Haresugata

Himegoto-emaki]

director: *Isao Hayashi*

EROS SCHEDULE BOOK:

FEMALE ARTIST (1971)

[Irogoyomi Onna Ukiyoe-shi]

director: **Chusei Sone**

Setsuko Ogawa • Soichiro Maeno

Nikkatsu

★★★

Regardless of the similarities between this title and the popular **Eros Schedule Book: Concubine Secrets** {see above}, it's not considered part of that perennial series. True, **Setsuko Ogawa** also stars here, but then, she graced practically every 2 out of 3 *decadent Edo* tales from the '70s.

This is the filmmaking debut for **Chusei Sone**, former assistant director to **Seijun Suzuki** (between 1962-1967). And Chusei does his best at keeping his master's memory alive. **Sone's** films are riddled with quirky characters and surrealistic metaphors, but unlike the works of **Suzuki**, these movies are much more linear, plot driven, and ultimately crowd pleasing. He may be heavy-handed with his images (*i.e.*, the symbolic red rose between the legs of the raped girl), but the story never drags because of them.

The wife of a struggling artist is raped on a river bank. The experience awakens an artistic chord inside her and she begins working on a series of erotic paintings. Her violent and abusive illustrations help to exorcise the memory of the sexual assault, but the man in all her paintings has the face of the rapist. As her compositions become more popular, the man who attacked her also becomes a *sex folk hero*. Eventually, in an odd homage to **Mary Shelly's** famous **Frankenstein** myth, the "monster" returns to the "creator" looking for instructions on how to cope with the complexities of life, but his inability to control his own carnality destroys the link forever.

Many Japanese mainstream publications have praised **Chusei Sone** as the best of the **Nikkatsu** new wave directors. Prestigious **Peer Cinema** reported that this movie was actually intended as symbolic of **Nikkatsu's** new direction in filmmaking by "comparing their motion pictures to the erotic *Ukiyoe* paintings of the Edo Period, with both works appealing to the common man of society."

EROTIC CAMPUS:

RAPE RECEPTION (1977)

[Eros Gakuen: Kando Batsugun]
director: Koretsugu Kurahara
Asami Ogawa • Asami Morikawa
 and **Mami Yuki**

Nikkatsu

★½

Director **Kurahara** continues his death wish, his chute to self-destruction as he wallows around in more mean-spirited rape pornography {also see his previous **Rape Me: Sexual Assault In A Hotel Room** [1977]}. Within the year, he would leave **Nikkatsu** to join his brother, **Koreyoshi Kurahara**, who had carved a niche in the world of television documentaries. They would later work together on the critically acclaimed feature film **Antarctica** (1983).

Misa (**Asami Ogawa**) is the home-room president and star of the Athletic Club. She is a very popular student. Ryu, on the other hand, is a boy transferred to the high school from a juvenile detention center where he was incarcerated for rape. Misa is curious about this boy, attracted to his wild streak. When her two best friends get raped by this kid, he's expelled from school. Misa finds she can no longer concentrate on her studies and she does very poorly in a track tournament. Apparently, she is in love with Ryu. Then, as if an answer to a prayer, the boy attacks and rapes her. She is happy, finally. Now Misa can get back to her studies.

EROTIC CONFESSIONS (1983)

[Iro Zange]

director: Shogoro Nishimura
Mina Asami • Mizuho Nakagawa
Jun Izumi • Kenji Shiitani

Nikkatsu

★★★

Something of a rarity, this is one of few *pink* historical films produced by **Nikkatsu Studios** of the '80s. And

it's directed by **Shogoro Nishimura**, virtually a stranger to the genre. However, the movie succeeds on an debauched/erotic level similar to the director's earlier ***Apartment Wife*** and ***Confessions Of An Adolescent Wife*** films, managing to recreate the *aroma* of the period. Nishimura pays particularly close attention to his characters, allowing their lusty personalities to carry the action. But, ultimately, these are ordinary people in an erotic situation. That's the beauty of a Nishimura movie, when he's good (and, admittedly, that's not all the time) he has the ability to speak directly to his intended audience. He doesn't patronize.

A flood cuts an Edo village from the rest of the world. Many people, especially travelers, are stranded with no place to stay. These people are forced to shared space. For this particular story, a group of ten — an assorted collection of men and women — bunk together in one room. Their night escalates into a wild sexual outburst. Obviously, not everyone endorses of the promiscuous behavior. For example, a farmer's daughter named Omina (**Mina Asami**) gets raped three different times before daybreak.

EROTIC CULTURE SHOCK:

SWAPPING PARTNERS (1969)

[Erotic Fuudoki-kaedoko]

director: Koji Seki

Kazuko Takatori • Jun Kitamura
Noriko Tatsumi • Reiko Akikawa
 Shin Nihon

★★

Taeko (**Kazuko Takatori**) resists her husband's wife-swapping brain-storm (Kiyoshi claims it will strengthen their marriage and keep him from "straying into temptation" with other women). When Taeko dis-

covers her own father in the middle of an extramarital affair with an office girl (**Reiko Akikawa**) she finally agrees to her husband's idea. The results are, as anticipated, disastrous.

As typical with many Japanese sex films, a *naughty* premise is established, justified, but then ultimately chastised. This movie (and many similar ones in the '60s) has no conviction for its subject matter; the film is dishonest and insincere.

EROTIC FLIGHT

see **INTERNATIONAL STEWARDESS**

EROTIC GHOST STORY:

FEMALE GHOST IN HEAT (1995)

[Shikiyoku Kaidan:

Hatsujo Onna Yurei]

director: Satoru Kobayashi

Nao Saejima • Kinako

Yumi Yoshiyuki • Shoichi Shirato

Okura

★★

Nightly, a female ghost (**Kinako**) appears in the bedroom of a doctor and his wife (**Shoichi Shirato** and **Nao Saejima**). It's the wife who sees the spirit. The husband doesn't believe her frantic story because he's always sound asleep when the ghost arrives. Later, the ghost rapes him while he's sleeping. His wife is powerless, frozen by a magic spell. After doctor becomes very ill — apparently, his soul has been sucked out of his body by the horny specter — his wife discovers that the ghost is seeking revenge against the family. Why? She is the wandering spirit of the slain mistress of the doctor's father.

EROTIC GHOST STORY:

SUCCUBUS IN EDO (1997)

[Shikiyoku Kaidan: Edo No Inrei]

director: Nobuto Sakai

Ren Urano • Kunei Chin

Chomi • Ryuji Fukuyama

Okura

★★

A married couple (**Ren Urano** and **Chomi**) have the job of guarding the public execution square in ancient Edo. One day they catch a girl (**Kunei Chin**) who is trying to steal the decapitated head of a criminal {her father}. Seemingly, she had wanted the head so she could bury it with his body. Caretaker Ren promises her the head if she agrees to sleep with him for three consecutive nights {known in the execution business as a *head for head* arrangement}. After the girl says yes, Ren arranges for his wife to go and visit a yakuza loan shark to pay interest on a debt through some sexual gyrations of her own. Later, when she realizes that husband Ren was screwing the young girl while she was gone, the wife gets mad. She demands that he sell the girl to a brothel to pay off his debts. A fight erupts and the daughter is killed. She becomes a ghost who haunts the couple nightly in search of her father's head. As a ghost, she also rapes Ren and sucks out his soul. The man goes insane and kills his wife.

EROTIC JOURNEY:

LOVE AFFAIR

IN HONG KONG (1973)

[Sikijo Ryoko: Hong Kong Bojo]

director: Masaru Konuma

Setsuko Ogawa • Yuko Katagiri

Junko Miyashita • Hirokazu Inoue

and **Kazuhiko Yakata**

Nikkatsu

★★½

This one is a rarity for *Nikkatsu* due the grouping of the studio's three biggest starlets in the same feature. The movie itself is also a major departure from the *pink Nikkatsu* for-

mula, conceptually closer to the studio's melodramatic crime films of the '60s. It's also one of sex queen Ms **Ogawa's** non-period pieces for *Nikkatsu*.

A wife (**Setsuko Ogawa**) and her lover (**Kazuhiko Yakata**) leave Japan and run away to Hong Kong, with her indignant husband (**Hirokazu Inoue**) hot on their trail. But then, in Hong Kong, he inexplicably runs into Setsuko's sister and begins an affair with her. The whole thing escalates into a decidedly non-*pink* drug trafficking caper with very noirish qualities.

Unlike most budget-minded *Nikkatsu* films, this one enjoys considerably higher production standards. The lion's share of the story takes place in Hong Kong which in-and-of-itself escalates the costs, especially considering the large cast of Japanese performers exported for the project.

The script is intentionally "broad," with lines purposely delivered in a hammy fashion. This is an obvious attempt by *Nikkatsu* to lampoon its '60s crime fare, but it's at the expense of the current line. The movie goes against the grain by seriously backpeddling sexual content despite the inclusion of the three major sex queens.

The title *Love Affair In Hong Kong* seems to have a clandestine meaning of its own. Apparently, starlet **Yuko Katagiri** and director **Konuma** embarked on a particularly torrid liaison during the HK shoot. They were secretly married after returning to Japan. However, a public wedding announcement didn't come until mid-1974 when rumors of the marriage began sprouting in the Nippon gossip tabloids. At that time Ms **Katagiri** announced that she had made a mistake and would be seeking a divorce.

However the marriage limped on for another six years. It officially ended in 1981.

EROTIC LIAISONS (1978)

[Eroticna Kankei]

director: **Yasuharu Hasebe**

Yuya Uchida • Reiko Kayama

Hitomi Maki • Shogoro Nishimura

Nikkatsu

★★★½



EROTIC LIAISONS (1992)

[Erotikkuna Kankei]

aka *Les Liaisons Erotiques*

director: **Koji Wakamatsu**

Rie Miyazawa • Yuya Uchida

Takeshi Kitano • Jennifer Galin

Shochiku

★★★½

These films are broad adaptations of the sexy 18th century French book *Dangerous Liaisons* by **Choderlos de Laclos**, modernized and transformed into an erotic thriller.

Yuya Uchida is the lead in both versions, playing the role of hapless Kishin. He and Reiko (**Reiko Kayama** stars in the original, **Rie Miyazawa** does the remake) are a young couple trying to survive as private detectives. They find themselves in serious trouble when gangster Okuyama (played by **Shogoro Nishimura** in the first, "**Beat**" **Takeshi Kitano** in the second) hires them to shadow his girlfriend to see if she's cheating on him. They do. And she is. In fact, this foxy chick (**Hitomi Maki** in #1, **Jennifer Galin** in #2) has a virtual parade of lovers. And before Kishin knows what's happening, he is sharing a bed with her too. She convinces him to help in a plot to kill the suspicious boyfriend, their client. Kishin falls for it. Meanwhile, his partner has discovered a link between Okuyama and a brutal murder of an politi-

cian, a murder which he hopes to blame on Okuyama (for the remake, there's no murder, rather, a multi-million dollar heist involving members of an affluent S&M club). But in a series of twists and turns, the detectives soon realize everything isn't always what it seems.

Both films benefit from a terrific cast and a class director riding helm. It would be difficult to choose one version over the other. **Hasebe's** tends to be more serious, with a finer emphasis on the intricacies of the cat-n-mouse game, while **Wakamatsu's** adaptation benefits from a finely written script which vacillates constantly between sardonic and charming.

There are two major differences between the projects. As mentioned previously, the 1978 film deals with a murder case and the remake centers around a robbery scam. In both, however, the villain has the same goal: to frame Detective Kishin for the crime. Another difference lies in locale. **Hasebe's** story takes place in Tokyo, while **Wakamatsu** got closer to the source material by setting his film in Paris. That version opens with a shot of a snooty French woman begging the audience to "leave the theater immediately" and she further insists, "this feature is not sanctioned by the French Film Industry nor any of its representatives."

A curious point is both projects feature a wellknown director as the villain. Famed **Nikkatsu** filmmaker **Shogoro Nishimura** {i.e., the **Apartment Wife** series} hams it up for the first rendition, while cult director **Beat Takeshi Kitano** {**Hana-bi**} steals the remake.

Lead **Yuya Uchida** is a rock star who broke into acting when his friend, filmmaker **Koyu Ohara**, asked him to costar in the movie

Pink Tush Girl (earlier in '78). Based on that performance, **Nikkatsu** signed him to the starring role of this movie. Later the studio produced an ultra sleazy docu-drama of his life in the music business, **Oh Women! A Dirty Song** (1981) {see separate listing}.

Actress **Rie Miyazawa** was a television model (*think Vanna White*) who achieved frenzied popularity when she released a sexy book, containing nude pictures shot by her photographer *mother*. After the release of the **Wakamatsu** film, Rie became romantically involved with a well-known sumo wrestler. The affair was short-lived. When he dropped her, she went into a depression, refusing to eat and eventually attempted a quicker form of suicide. Rie quit show biz a few months later.

EROTIC SEDUCTION:

FLESH BONDAGE (1987)

[Yoen: Niku Shibari]

director: **Junichi Suzuki**

Shihori Nagasaka • Taro Kohira

Nikkatsu

★½

A particularly vicious S&M movie from **Nikkatsu**. Unlike many of the earlier sado-erotic *pink films* which had moments of misogynist mayhem, this one relishes in it. Aside from the competent camerawork and creative directing techniques of **Junichi Suzuki**, there's no "social redeeming value" anywhere in sight. Actor **Kohira** plays a mad doctor researching the pain threshold in modern woman. He captures a variety of unwilling guinea pigs (concentrating mostly on pretty **Shihori Nagasaka**) and gleefully tortures them in his dungeon. The doctor talks to his victims incessantly, usually an endless patter of "you're so ripe and juicy" and similar witti-

cisms. The girls are whipped and stretched, suspended and pummeled. It will probably be difficult to convince the medical journals to publish his findings. But the good doctor doesn't seem to care.

EROTIC SISTERS (1972)

[Shikijo Shimai]

director: Chusei Sone

Keiko Tsuzuki • Akemi Nijo

Nikkatsu

★★★

The story of three sisters— a prostitute, a secretary and a delinquent. They are drifting aimlessly with no direction, taking whatever they can from a society which they each despise for different reasons. The prostitute wanders from one affair to the next, usually with the police (or a jealous wife) on her trail. Her secretary sister is a cynic, fed up with the business world's glass ceiling and her boss who desperately wants to bed her. Their gangster sister is the only one of the three who enjoys her life, but it's at the expense of lawbiding citizens.

It's a great looking production from director **Sone**, who is arguably much better than his source material. Even though he attempts to deliver flesh-n-blood characters, **Sone** doesn't forget that this is an exploitation film. The sequence with the secretary sister getting gang raped in the back of a pickup truck is chillingly savage.

Chusei Sone went on to direct the screen versions of **Glory Cheerleaders** (1976-78), an *Animal House* type of satire about male cheerleaders based on a popular comic book. Perhaps he's best known for his segment in the **Angel Guts** series {see separate listing}. Before making pink films he was the assistant director for **Seijun Suzuki**.

EROTIC STORY:

THE PEONY LANTERN (1972)

[Seidan: Botandoro]

aka *Erotic Bride From Hell*

director: Chusei Sone

Setsuko Ogawa • Hajime Tanimoto

Miki Hayashi • Hidemi Hara

Nikkatsu

★★★

Setsuko Ogawa, the Nikkatsu starlet who was born to play traditional geisha roles {e.g., **Eros Schedule Book** series, *et al*}, is Otsuyu for this erotic adaptation of the traditional *Kaidan Botandoro* [*Bride From Hell*] tale. Otsuyu is the daughter of the shogun's personal samurai and she's considered the "beauty of the empire." One day the girl meets and falls in love with a young warrior, Shinzaburo (**Hajime Tanimoto**) who asks for her hand in marriage. But before the wedding can even be planned, she is killed by one of the royal servants, a jealous woman who wants dad's attentions for her own. But fear not, Otsuyu returns from the grave as a very sensuous ghost and continues her carnal relationship with Shinzaburo. After a night of love-making, the two plot revenge against the tart who killed her.

Although a period film, director **Sone's** *fairytale* stylings provided the movie a visionary charm which appealed to the college crowd. Students embraced it as a cutting-edge movie, turning this venture into *Nikkatsu's* first youth-oriented *pinku eiga* hit. At the same time, **Chusei Sone's** camerawork was hailed for its creativity by numerous tough critics. The film won many industry awards and became a bonafide hit.

EROTIC TALE

OF A FEMALE YAKUZA

see **FOREIGNER'S MISTRESS**

ESSENTIAL INFORMATION

FOR A COLLEGE GIRL (1981)

[Joshidaisei No Kiso Chishiki: Ano Ano]

director: Koyu Ohara

Kumi Aochi • Yoko Morimura

Ayako Ohta • Teruo Kuwasaki

Nenji Kobayashi • Ako

Nikkatsu

★★

Filmmaker Ohara became one of *Nikkatsu*'s most prolific director, helming eight projects in 1979 alone. His movies ranged from ultraviolence (*Zoom Up: Rape Site* [1979]) to sexy satires (*Love Daydream* [1980], from rough S&M [*Wet Rope Confession* [1979] to *pink* SciFi (*Lady Momoko's Adventure* [1979])). This time he enters the "uniform" {school girl} arena.

Junko (*Yoko Morimura*) and Kumi (*Ayako Ohta*) teach the secrets of sex to their virgin classmate, Michiyo (*Kumi Aochi*), in this coed comedy. After the girl has learned her lessons well, they set up a liaison with a *cherry* boy, Yasuda (*Teruo Kuwasaki*). In the meantime, alluring Junko tries to seduce a handsome guy (*Nenji Kobayashi*), but he pays her no attention. Just when the girl starts thinking that she's lost her touch, Junko finds out that he's a homosexual.

▶ EVE'S FLOWER PETAL (1984)

[Eve-chan No Hanabira]

director: Shun Nakahara

Eve • Saeko Kizuki

Nikkatsu

★★½



▶ EVE IS GETTING WET (1985)

[Eve-chan No Nurete Yuku]

director: Osamu Murakami

Eve • Akira Numuri

Nikkatsu

★

Nikkatsu's attempt to transform model-cum-actress Eve into a sex starlet meets with mixed success. The first film, *Flower Petal* — easily the better of the two — is a whimsically erotic tale of a 20 year old girl who blossoms into a woman during one chimerical summer. Director Shun Nakahara redeems himself from the disastrous *Rope Sisters* earlier the same year.

The second film, however, is drivel — it's an indulgent story of a postman heading home from work when he sees a mannequin on display in the window above a red-light brothel. The mannequin is Eve; she comes alive (similar to countless other goddess sex flicks, including almost every *Cicciolina* film) and seduces him.

There wouldn't be another Eve film.

"EVERYBODY IS SICK!"

see PERVERTED SEDUCTION

EVIL SEX MANIAC (1984)

[Hakumen Sex-han]

translation: *White Faced Sex Maniac*

director: Kosuke Fujiwara

Miho Sugimoto • Maria Seki

and Shun Yamakura

Tokatsu

★★

A systems analyst discovers — according to the computer — his ideal mate would be a teacher. So the pervert paints his face white {the significance of the *kabuki* disguise is lost on the authors of this book} and kidnaps a couple high school girls. He rapes and tortures them until they agree to help capture their teacher, the real target of his lust. The white-faced villain locks the three females in different rooms of an abandoned building. He continues raping the girls after the

teacher refuses his marriage proposal {"Computers don't know what's best for people" she screams, "They only spit out what humans feed them!"}. She eventually wins the battle against the bad guy by wiping off the white paint and "exposing his true face." While he's cowering in the corner, the teacher and the two girls escape.

At one point the bad guy says to his captured girl: "This is an experience you'll never forget." Unfortunately neither his sexual dexterity — nor the film — lives up to that promise. Director **Fujiwara** tries very hard, but he's seriously hamstrung by the minuscule *Tokatgsu* budget {see listing for **Wicked Salesman**}. However his camerawork is surprisingly good, aided by some very creative editing techniques. Yet, ultimately, it's an over-reaching project with an anticlimactic ending.

EXCITEMENT (1968)

[Kofun]

director: **Toshio Okuwaki**

Masayoshi Nogami • Mari Aoki

Kiyozo Fuyuki • Hiroshi Izumida

Shunichi Naho

★

With this film, director **Okuwaki** switches studios — from *World Eiga* to *Shunichi Naho* — but the results are the same: more low-budget, plot-less trash. Sex starlet **Mari Aoki** sheds her clothes without much coaxing. And **Masayoshi Nogami** does what he does best, rape. He's probably the best known rapist in Japanese cinema.

EXCITING EROS: HOT SKIN

see *Spotlight Section: Hisayasu Sato*

EXOTIC MASK IN HELL (1988)

[Dan Oniroku Yoen Nomen Jigoku]

director: **Fumihiko Kato**

Yoshimi Kashiwagi • Minako Ogawa

and **Shihori Nagasaka**

Nikkatsu

★★★

Director **Fumihiko Kato** has the distinction of making *Oniroku Dan* films which don't follow the typical *Dan* formula {also see **Girl And The Wooden Horse Torture** [1982]}. This one has none of the tedious *captured female* theatrics. Instead, it's the story of a high school girl, **Keiko (Yoshimi Kashiwagi)**, who gets raped repeatedly by her father, but then finds love and comfort in the arms of her older brother.

The lurid incest tale is somehow contorted into a beautiful excursion as director **Kato** fills the screen with incredible images of traditional Japan, ranging from the *exotic masks* of the title to remarkable shots of back streets and alleyways which seem to smell of soy-sauce and baked fish.

Some years before, in *Nikkatsu's* golden era of *roman porn*, filmmaker **Fumihiko Kato** would've have been mentioned in the same breath as **Masaru Konuma**, **Tatsumi Kumashiro** and **Chusei Sone**. By 1988, the studio had so alienated the critics that most films didn't even get reviewed.

EXPOSURE: CALL GIRL'S

TESTIMONY (1976)

[Aru Callgirl No Shogen: Roshutsu] *aka* **Memoirs Of A Call Girl**

director: **Shogoro Nishimura**

Kumi Taguchi • Tony Wada

Shinzo Hotta • Naomi Oka

Nikkatsu

★★★

Maki (**Kumi Taguchi**, from *Deep Throat In Tokyo* and *Tokyo Emanuelle* [both 1975]) is an attractive "mix" (the child of Japanese/

Caucasian parents) who uses her good looks for fame and fortune, albeit the sleazy variety. She has become a call girl specializing in politicians and wealthy VIPs, certainly a giant step away from her childhood in the wretched urban ghetto. Then, one day, Maki is attacked and nearly raped by an unknown assailant. She is rescued by Yoshio (**Tony Wada**), a mulatto. They become instant friends, finding comfort in each other's arms, as they recount their personal traumas of growing up in an interracial environment. However, as this story unravels, Yoshio is involved in dirty dealings with some powerful politicians. He gets shot and killed. Maki watches him die. She thinks her political ties will help her expose his killer, but instead she finds a very cold world among the affluent.

This is one of the last examples of **Nishimura's** talent (until a brilliant period in the early '80s), as he captures and exposes characters who refuse to "know their place." Once again, like so many of his previous landmark films (*i.e.*, the original *Apartment Wife* entries, *Gypsy Rose* [1974], *Trembling* [1975], *et al*) director **Nishimura** manages to turn the common man into a tragic hero. It's the secret to his success.

Perhaps ten years of *pinku eiga* killed his spirit, but his subsequent films reflected a steady decline into mediocrity. By the '80s, **Nishimura** was relegated to a stream of witless wonders like **White Uniform Story: Violated** (1984) and **Uniform Girls: The Fruit Is Ripe** (1981).

EXTRACURRICULAR

ACTIVITY: RAPE!

see *Spotlight Section: Takahisa Zeze*

EXTRACURRICULAR ACTIVITIES:

ALMOST RIPE (1978)

[Kagaikyoju: Urehajime]

director: **Shinichi Shiratori**

Machiko Ohtani • Katsuhisa Shinoda

Haruka Tajima • Asami Ogawa

Nikkatsu

★★

Miyuki (Machiko Ohtani) and other students from her all-girls high school, decide to pay a Saturday afternoon visit to their favorite teacher, Mr Ishikawa. The teenagers are shocked when they interrupt his sexual gymnastics with a girlfriend. But beside being stunned, Miyuki is also motivated (proof positive that "*actions speak louder than words*"). She decides to engage in some sexual experimentation with her a boyfriend, **Shinji (Katsuhisa Shinoda)**.

Shinichi Shiratori is best known for movies based on **Koichiro Uno** books {see listing under "Uno"} with titles like **Yummy And Meaty** (1977). So, nobody should be expecting too much from this prurient coming-of-age film.

EXTREMELY WILD SEX SHOW

see *Spotlight Section: Toshiki Sato*

FAIRY IN A CAGE (1977)

[Ori No Naka No Yosei]

aka **Woman In A Cage**

director: **Koyu Ohara**

Naomi Tani • Hirokazu Inoue

Rei Okamoto • Reika Maki

Nikkatsu

★★★

This is considered among the best of **Nikkatsu's** graphic S&M pink films, certainly one of the few written by **Oniroku Dan** (see **Rope Slave** [1981] or **Beautiful Teacher In Torture Hell** [1985]) which could be recommended for something beyond the whip and fetish misogyny.

Judge Murayama (**Hirokazu Inoue**) is the head of *Kempe* [the Inquisition Branch of the Japanese military during WW2]. And he really enjoys his job. When there's a woman he'd like to get to *know* (i.e., abuse and torture), he orders his investigative team to fabricate charges and... poof. Like magic, the new victim is brought to Murayama's torture chamber.

In this case, the judge has the hots for a upper-class business lady, Namiji Kikushima (**Naomi Tani**). She is accused of secretly financing a rebel group. And so, Namiji is arrested and the sadistic judge tortures her until she manages to escape with another prisoner.

Director **Ohara** also did well with his **Pink Tush Girl** series (1978-1980) and many other youth-oriented sex films, but fared poorly with **Man And Woman Sexology: Private Lesson** (1974) and **I Like It From Behind** (1981). **Naomi Tani**, the queen of sado-porn, and starlet **Rei Okamoto** were also mistreated together in the early film, **Rape!** (1976).

FALLEN ANGEL GANG (1981)

[Akujo Gundan]

director: Masaru Konuma

Yuki Kazamatsuri • Jun Izumi

Eiko Yanami • Akira Nakao

Nikkatsu

★★½

A low-ranking yakuza gangster is killed. His young wife (**Eiko Yanami**) and two step-daughters (**Jun Izumi** and **Yuki Kazamatsuri**) investigate. They discover that daddy was involved in some kind of government conspiracy connected to espionage activities in an American military base. The female warriors use every possible means, including their bodies, to solve the caper and get revenge.

This predictable action-oriented *pinku eiga* is saved by a surprisingly complex script and **Konuma's** stylish direction. But ultimately, the conclusion is too simple and unrealistic to take seriously. If this were made as a comedy {which it decidedly isn't} the movie might work. But as an action film, it falls short on logic.

The two daughters as played by **Yuki Kazamatsuri** and **Jun Izumi** are quite good, but **Eiko Yanami** (in her *Nikkatsu* debut) is sorely miscast here. She came from *Daiei* where she had starred in **Gamera Vs Zigra** (1971) and a number of juvenile delinquent features like **Delinquent Midnight Radio** (1970) and **Delinquent Blues** (1971). She is lost in this movie.

FAN LIFE (1968)

[Kaburitsuki Jinsei]

aka Front Row Life

director: Tatsumi Kumashiro

Hatsue Tonooka • Shizu Tanba

Shuntaro Tamamura • Hiroko Hanae

Nikkatsu

★★½

Arguably, this one is based on a novel by **Komimasa Tanaka**, but it's suspiciously close to the *Stephen Sondheim / Jule Styne* musical *Gypsy* (1962). Here's the story of a stripper and her daughter who wants to follow in mom's show-biz footsteps.

Actress **Hatsue Tonooka** became Kumashiro's wife the same year, but the marriage failed after a few scant months. In 1969, he married another leading lady, **Yukiko Shimazaki**.

This is director **Kumashiro's** first movie {he was 41 years old}. While it was a critical success, especially praised for his sensitive depiction of women, the film failed to find an audience. *Nikkatsu* relegated him to scripter position for a number of

years until the studio began their new line of *Pinku Eiga* in 1971. At that time **Tatsumi Kumashiro** was given another opportunity to climb into the director's chair. His first movie for *Nikkatsu's Roman Porn* period, **Wet Lips** {see separate listing}, was a big success, initiating **Kumashiro's** long string of blockbuster films which spanned for more than two decades.

FASCINATION:

PORTRAIT OF A LADY (1977)

[Genso Fujin Ezu]

director: Koyu Ohara

Naomi Tani • Yuko Asuka

Minoru Ohkochi • Tachiki Bessho

Nikkatsu

★★½

While some of **Koyu Ohara's** earlier films feature moments of sado fare (e.g., his **True Story Of A Woman In Jail** series [1975-76]), this movie officially marked his foray into the SM genre, followed by the savage **Fairy In The Cage** (also 1977) and **Rope Hell** (1978), *et al.* This movie still enjoys all the **Ohara** idiosyncrasies, solidifying his reputation as the king of *pink pop-art*.

Hisako (**Naomi Tani**) is a young salacious woman married a professor at an art academy, an older man who has very little interest in fornication. Her sexual frustrations have led to fantasies which ultimately make her hornier. She eventually meets one of her husband's colleagues, a painter (**Minoru Ohkochi**) who specializes in S&M artwork. They begin a passionate affair and run away together. After setting up house in a cabin on the mountainside, Hisako becomes the masochistic victim of torturous whip-n-bondage sessions.

Like most every other **Naomi Tani** film, this one is also based on a script by **Oniroku Dan**.

FEMALE BANK TELLER:

RAPE OFFICE (1985)

[Onna Ginko-in: Boko Office]

director: Shogoro Nishimura

Kaori Aso • Saeko Kizuki

and **Kaya Kiyomoto**

Nikkatsu

★½

Perhaps **Shogoro Nishimura** is the most uneven of all the *Nikkatsu* filmmakers. His work vacillates wildly from moments of brilliance to utter trash {see Director's Appendix}. As good as **Erotic Confessions** (1983) may be, four awful films followed in its wake.

This is a bad one.

One evening, while working overtime at the office, Hitomi (**Kaori Aso**) gets sexually attacked by bank supervisor, Mr Kato. After he's finished poking her on the floor, the bossman asks Hitomi to marry him. She flatly rejects his proposal, cruelly turning him down. To get revenge, the supervisor then seduces Hitomi's younger sister, Megumi (**Saeko Kizuki**), an impressionable high school girl.

FEMALE BEAUTICIAN

ROPE DISCIPLINE (1982)

[Dan Oniroku

Onna Biyoshi Nawa Shiiku]

director: Hidehiro Ito

Junko Mabuki • Izumi Shima

Shin Nakamaru • Yoichi Sase

Nikkatsu

★½

Oniroku Dan continues to phone in his scripts, while director **Ito** essentially remakes his previous **Secretary Rope Discipline** (1981) by substituting a beautician for an office lady.

Hairstylist Misa (**Junko Mabuki**) meets S&M enthusiast Ippei (**Shin Nakamaru**) and is convinced to give it a try. Then later, Ippei's ex-wife

(Izumi Shima), who happens to be one of Misa's beauty shop clients, begins a sexual relationship with her. The lesbian affair is also accentuated by some more S&M.

FEMALE BODIES

ARE DISAPPEARING (1967)

[Jotai Johatsu]

director: Seiichi Fukuda

Yuri Izumi • Michiko Sakyo

Midori Enoki • Hachiro Tsuruoka

Nihon Cinema

★★

Here's a sadistic twist on the "mad scientist" tale. Professor Ejiri (Hachiro Tsuruoka) is a respected college teacher who secretly captures girls for his unorthodox experiments in pain endurance. He roams the streets of Tokyo searching for naive office girls (Yuki Izumi and Michiko Sakyo are kidnapped early on and tortured throughout the film). Sometimes he snatches a pretty bar hostess, like Midori Enoki. Eventually, Ejiri's ex-wife becomes suspicious and goes to the police.

Michiko Sakyo has also made films under the name Michiko Sakamoto, her most famous being *Koji Wakamatsu's Violated Angels* (1967). Yuri Izumi became part of sleaze-meister *Giichi Nishihara's* troupe, starring in such infamous pink films as *Abnormal Passion Case: Razor* (1977) and *Please Rape Me Once More* (1976). Some source books insist that she's married to director Nishihara.

FEMALE BODIES IN

A BRUTAL SCENARIO (1967)

[Jotai Zanyakuzu]

director: Masanao Sakao

Naomi Tani • Sachiko Inoue

Miki Hayashi • Joji Nagaoka

Okura Eiga

★★½

Memoirs Of A Modern Female Doctor (1967) may be Naomi Tani's first *brush* with S&M films, but this one is definitely her first *full dose* of sado fare. Here she plays what will become a familiar role. Ms Tani is Yoko, a girl caught in a prostitution ring, who continually tries to escape the clutches of her yakuza captors but is recaptured *ad infinitum* and tortured for her misbehavior.

Director Masanao Sakao is obviously attracted to stories about prostitutes and their unique struggles with life. After this picture, he made a considerably lighter variation, also starring Naomi Tani, called **Virgins With Bad Reputations** (1967). In that one, Tani is a prostitute who has a difficult time fitting into society after she retires from the business. Sakao made numerous other *whore* movies, his most popular being **Virgins And Pimp** in 1968.

FEMALE BODY

QUICKSAND (1968)

[Jotai No Doronuma]

director: Katsuhito Mukoyama

Hiroshi Nikaido • Setsu Shimizu

Hachiro Tsuruoka • Kako Tachibana

Okura Eiga

★★½

More typical fare from *Okura Eiga* as married man Kitamura (Hiroshi Nikaido) is attracted to the wife of a close friend. When his mate, Kazuko (Setsu Shimizu) discovers the affair, she sets out to destroy Kitamura through an elaborate plan which leaves him destitute.

Obviously *Doronuma* (quicksand) is used in the figurative sense — as husband Kitamura is sucked into a scheme and then buried. However, director Mukoyama, a longtime scriptwriter for *Okura Eiga*, is not

much of a director. He approaches the project with lackluster soft-core dedication, unwilling to deliver any more than necessary. His work tends to be sloppy and uninvolved, despite the adequate script.

FEMALE BONDAGE

TORTURE (1984)

[Dan Oniroku Reijou Nawazeme]

aka Hanging Lust

director: Satoru Kobayashi

Yui Maisaka • Mami Ichinose

Yuichi Minato • Shozo Sakairi

Nikkatsu

★★(or ★★★½)

Yet another *Nikkatsu* exercise in misogyny written by the guru of cruelty, **Oniroku Dan** (see **Rope Slave** [1981], **Fairy In A Cage** [1982], **Beautiful Teacher In Torture Hell** [1985] *et al*). This one has even less story than the others. It's an episodic tale of three girls captured by a rich eccentric sadist. He uses these unfortunate beauties as "entertainment" for his friends and business associates who generally mistreat them with whips, ropes and enemas.

Satoru Kobayashi learned his craft while working as the assistant director for filmmakers **Hiroshi Shimizu** and **Teruo Ishii**. Perhaps that embryonic relationship with these two *ero-gro* masters primed him for the dark world of S&M. In an interview with *Director's Guild*, a leading Japanese reference journal, Kobayashi claimed his attraction for sado fare stems from his own brush with torture at the hands of the military police during World War II resulting from his anti-war activities.

FEMALE CATS (1983)

[Meneko]

director: Shingo Yamashiro

Ai Saotome • Koichi Iwaki

Nikkatsu

★★½

Ai Saotome is a naive girl seduced by a *dorobo neko* {female alley cat}, a lesbian tramp who tries to take over her life. When the girl succumbs to the amorous advances of a male co-worker, her lover goes ballistic making life a living hell for the young couple.

Despite the lurid plot, director **Shingo Yamashiro** goes the extra mile to compose many astonishing good-looking sequences, punctuated by some creatively stylish camera-work. For example, the sexy shower scene between the two women is taken from the sprocket's point of view, shot thru a cascade of spraying water. Too bad the script isn't as imaginative.

FEMALE COLLEGE DORM VS NURSING SCHOOL

DORMITORY (1984)

[Joshidai-ryo vs Kango Gakuen-ryo]

director: Nobuyuki Saito

Mina Asami • Makoto Yoshino

Nikkatsu

★★

Director **Saito** has dropped all pretense of class. At one time he was a highly touted *Nikkatsu* filmmaker, responsible for such cult projects as **Woman Of The Afternoon: Incite** (1979) and **Woman In The Black Lingerie** (1982), in addition to respected scriptwriting credits with such illuminaries as **Seijun Suzuki**, **Yukihiro Sawada** and **Chusei Sone**. But, by 1984, *Nikkatsu's* fate was sealed, and the directors who remained onboard tailored their films accordingly {*Good reviews aren't important, just see how many fannies you can put on the seats...*}.

Two female dormitories go to war over the property rights to a popular

male student. In the final showdown, the girls use secret weapons befitting of their majors. The nurses, led by **Mina Asami**, charge with a *sex* hypodermic and **Makoto Yoshino's** collegiate girls counterattack with *pleasure* pens. Pleasant on the *Animal House* level, but ultimately very dumb.

Actress **Mina Asami** also played a nurse in the decidedly grim **White Uniform Story: Violated** the same year. And **Makoto Yoshino** was one of the **Rope Sisters** (also 1984).

FEMALE DELINQUENT:

A DOCU-DRAMA (1977)

[Jitsuroku Furyo Shoujo: Kan]

director: **Toshiya Fujita**

Tayori Hinatsu • Yuya Uchida

Ittoku Kishibe • Megumi Ogawa

Nikkatsu

★★½

Within the confines of the *pinku eiga*, director **Fujita** returns to his original cinematic roots. He initially had joined **Nikkatsu** in 1955 as a scriptwriter and publicist, diligently climbing the corporate ladder until he was finally awarded the chance to direct his first film **Juvenile Delinquent: Howling At Sunrise** in 1967. **Fujita** followed that movie with a sequel, **Juvenile Delinquent: Youth Fortress** (1969), and some impressive episodes of the **Alleycat Rock** series in the early '70s {see separate listing}. When **Nikkatsu** developed plans for its *roman porno* line, **Fujita** was tapped as a full-time studio director. He made numerous pink films, but none of them were as obviously influenced by his action-cinema cache.

This highly controversial movie is based on the bestselling autobiography by **Mako Minato**, a notorious Japanese bad girl. The story is slight,

but the narrative follows her disreputable exploits which include a broken home, an illegitimate baby, the prostitution racket, and a chain of criminal hustles. If there's a message in the sordid tale, it's found in young **Mako Minato's** assertion "*Survival is the most important thing in life.*" Seemingly, regardless of the consequences.

FEMALE DETECTIVE

see **MURDER FOR PLEASURE**

FEMALE DIVER'S SECRET

REPORT: ECSTASY (1975)

[Maruhi Ama Report: Monzetsu]

director: **Yukihiko Kondo**

Rie Tachibana • Maki Higuchi

Yasuhiko Ishizu • Midori Mori

Nikkatsu

★★

Tadashi (Yasuhiko Ishizu) is on the road with his stripper girlfriend (**Midori Mori**), a member of a traveling erotic tent-show. After a disagreement, he leaves the touring company and wanders into a small fishing village nearby. All the men have gone to sea for the summer, leaving a bevy of beauties to fend for themselves. Since the women have not seen their men for over two months, **Tadashi's** arrival is met with certain exuberance. He enjoys steady sex with these horny women. The man also gets involved in a money raising project for a proposed marineland park, but ends up scamming the funds. When the summer ends and the husbands return, **Tadashi** kisses everyone goodbye and goes back to his stripper girlfriend.

While not great filmmaking, the movie struck a chord with audiences who enjoyed seeing beautiful naked women underwater (seemingly an internationally popular fetish). Its suc-

cess spurred *Nikkatsu* to produce the equally popular *Nasty Diver* series {see separate listing}.

FEMALE GHOST IN HEAT

see EROTIC GHOST STORY

FEMALE GYMNASTIC TEACHER:

“STEP AND OPEN” (1981)

[Onna Taiiku Kyoshi:

Funde Hiraite]

director: Koyu Ohara

Junko Asahina • Hiroyoshi Takemura

Mizuho Nakagawa • Saori Erikawa

Nikkatsu

★★

Not to be confused with *Koichiro Uno's Female Gymnastic Teacher*, directed by the same filmmaker (Koyu Ohara) in 1979, this one tells the story of a new gymnastic teacher who becomes popular when she teaches modern dance to the students. The story isn't important, the movie made a direct appeal to patrons who have a leotard fixation.

FEMALE INQUISITOR (1987)

[Goumon Kifujin]

director: Gaira (Kazuo Komizu)

Keiko Asano • Saeko Kizuki

Ayu Kiyokawa • Hitomi Kazama

Nikkatsu

★★★

Hiroko Ichijo (Keiko Asano) is a descendent of royalty; her ancestors were the original judges of the ancient Nippon Inquisition. Today, in modern Tokyo, Hiroko has an *underground* company called Japan Inquisition Inc. Essentially, she and her assistants capture criminals, mostly thieves and embezzlers, torturing them until they reveal the whereabouts of their stolen loot. Hiroko is amassing her fortune in hopes that, one day, she can buy a castle and live in grandeur with her trusted team-

mates. She is also a lesbian who pleases herself constantly with a perky female assistant played by Saeko Kizuki. Most of the film deals with the gang's attempt to *break* a self-assured bank manager who has snatched a million dollars from his company. The inquisitors torture both him and his girlfriend until he finally surrenders the combination to his safety deposit box.

Director Gaira incorporates his affinity for splatter, S&M, black humor, sex and melodrama (this film is considered another entry in his *splatter-eros* preceded by *Entrails Of A Virgin* (1986) and *Entrails Of A Beautiful Woman* (1986). The biggest difference between this one and all the other Gaira movies is his budget. Since this film was backed by the powerful *Nikkatsu Studio*, the director had the necessary funds to hire a competent cast, production assistants and special effects wizards. *Female Inquisitor* is one of Gaira's best looking endeavors.

But despite the high production standards, this motion picture is still recommended for only for acquired tastes. Some viewers will be offended by the surprisingly graphic sex scenes. Others will be nauseated by the casual stream of on-screen violence (which includes dismemberment, ripping off toenails, yanking out teeth, to mention just a few atrocities). However, the campy script does manage to cushion the mean-spirited theme, ever so slightly.

FEMALE LEOPARD (1985)

[Mehyo]

director: Koyu Ohara

Kozue Tanaka • Minako Ogawa

Nikkatsu

★★★

“*Alright, here's what we're gonna*

do" an executive is talking in a smoky boardroom. "We're gonna take every popular pinku storyline and cram them all into one film!" Everyone applauds. "What a great idea!" Then everybody grows quiet. "But who could direct such a movie?" The top executive announces with confidence: "Koyu Ohara, of course."

The preceding scenario is obviously conjecture on the part of the authors. But with regards to this project, it's a conversation which could've easily taken place. Advertised as a "super eros mystery," this is essentially a vicious story of a serial rapist/killer coupled with the airy **Pink Curtain** motif. And, as usual, director **Ohara** weaves his pop art magic, creating a deadpan parody which rivals some of his best efforts.

A young man has a bad habit of picking up girls and raping-n-killing them. He also has a younger sister whom he loves way too much. One day, after seducing her, he introduces sis to his violent hobby. She is turned on by the excessive violence, which solidifies the relationship between her and her brother.

Throughout the movie, there are numerous references to many previous **Nikkatsu** films — from **Assault! Jack The Ripper** to **Ohara's** own **Zoom Up: Rape Site**. This odd homage is one of **Ohara's** last projects for the studio. He became involved in independent music productions during the next three years. Mr **Ohara** retired in 1988.

FEMALE NEO NINJAS (1991)

[Kunoichi Senshi]

director: **Masahiro Kasai**

Yuka Ohnishi • Senako Fujimoto

Akemi Ooshima • Tetsuro Tanba

Shimon Sumii • Hideyo Amamoto

Shishi Productions/Shochiku

★★★½

In the vast world of exploitation there are very few movies so anxious, so willing, to simply do their job: entertain the audience. Director **Kasai** understands his assignment well. He is not making **Rashomon** here. This is, after all, a sexually oriented movie about three cute ninja girls fighting crime in contemporary Tokyo. And from the very beginning, when the heroines foil the plans of nasty flesh-traffickers, this film promises to be something special.

It's the story of three female ninjas {headed by **Yuka Ohnishi**, one of the **Sukeban Dekka** side-girls [**Kazama Sisters**]}. They are upset because demand for their services has taken a nose dive and lately they've been having trouble making ends meet. Everything changes when they investigate the death of a monk and the disappearance of a sacred scroll. The girls fall into the clutches of a sadistic maniac who strives to control the world through an alliance with beings from outer space.

Even though the plot is outlandish and reminiscent of Saturday morning kid's stuff, the treatment is decidedly *adult*. For example, when one of the perky ninjas tries to get information out of the governor, she poses as a hooker. And after a crime-fighting sister is captured by the bad guys, she's stripped, suspended and viciously whipped.

The movie is a product of **Shishi Productions**, a studio best known for avant garde *pinku eiga*. This film, in fact, benefits from a top-notch group of behind-the-scenes personnel, including **Takahisa Zeze** (one of the notorious *Four Kings Of Pink*) working as the assistant director.

While it's true that **Female Neo Ninjas** isn't the typical sex movie

brew, this incredible gem has everything the exploitation genre can offer, but especially a sly voguishness and a very black sense of humor. Plus it's also got veteran actor **Tesuro Tanba** playing an extraterrestrial. How can it miss?

FEMALE NINJA MAGIC:

100 TRAMPLED FLOWERS (1974)

[Kunoichi Ninpo:

Hyakka Manji-garimi]

director: Chusei Sone

Junko Miyashita • Kyoko Kano

Hitomi Kozue • Yuko Katagiri

Nikkatsu

★★★

This is a period piece dealing with female ninjas and their stultifying sexual magic. The film predates Toei's **In Bed With The Enemy: Female Ninjas** (and subsequent clones) by two years, once again confirming **Nikkatsu's** keen assessment of pop culture.

The powerful Shogunate family is trying to take over Akizuki Providence upon the death of the warrior prince. The shogun sends a notorious band of ninjas, the Iga, to fight the war. Meanwhile the Akizuki family employs Fumi ninjas, consisting of female warriors, to protect the kingdom. The fighting divas use their special brand of erotic magic (*white snake spell* being the most effective) against the enemy. The Fumi Ninjas are victorious. When all is said and done, their leader Tsukinojo (**Junko Miyashita**) has fallen in love with Lord Akizuki and they decide to get married.

Certainly, this is unusual *roman porn*, relying more on an exciting story than sexual liaisons. But director **Sone** is in top form here, reminiscent of his earlier days when he was anxious expand the traditional bound-

aries of the *pinku eiga* by meshing genres (e.g., **Erotic Story: The Penny Lantern**, **Love Bandit Mouse** and **Showa Woman: Naked Rashomon** [all 1972]). At the same time, **Junko Miyasita** (taking a break from her ever-popular **Apartment Wife** series) continues to show why she's **Nikkatsu's** top star. And this film is, yet again, another example of **Yuko Katagiri's** yo-yo career. Here, the shackled actress falls to fourth billing.

FEMALE NINJA:

IN BED WITH THE ENEMY

see **IN BED WITH THE ENEMY**

FEMALE NINJA MAGIC (1964)

[Kunoichi Nipo]

director: Sadao Nakajima

Yuriko Mishima • Mari Yoshimura

Sanae Nakahara • Mitsuko Aoi

Toei

★★½

This is the first of the female ninja films — the inspiration for the many sex-actioners to follow — based on a book by **Kazetaro Yamada** {the author of many Japanese fantasy stories including **Black Magic Wars** and **Darkside Reborn** {see *Japanese Cinema Encyclopedia: The Horror, Fantasy And Science Fiction Films* for future information}.

There's a surprising amount of nudity as the female warriors use their bodies and sexual magic to fight the dreaded Iga Ninja.

FEMALE NINJAS:

MAGIC CHRONICLES

series (1989-1997+)

[**Kunoichi Ninpou-cho**] **6 Episodes**

This collection is a *series* in concept only. Each film deals with the exploits of new female ninjas. Since **Masaru Tsushima** directed all the

episodes, the style is similar and the overriding message is the same: *despite their training and dedication, these ninjas can't control their emotions, especially love*. But don't worry, this lofty theme doesn't keep director **Tsushima** from his true mission of entertaining the audience. He does this two ways, ① by filling the movies with very attractive nubile ninjas who are experts in magical arts; and ② by having them get naked a lot.

These ninjas are skilled in an impressive array of lethal tricks. For instance, they are ready to kill with "vagina bubbles from hell" or a stream of "acid milk rain" squirted from their breasts. These girls realize their greatest weapon is their body. Through secret ninja magic they are prepared to use its deadly power whenever the occasion should arise. And that's almost all the time.

In #1 the girls are protecting their master's unborn baby. They pass the embryo between one another with unique sexual dexterity as they attempt to keep it from the clutches of their enemy. It's a terrific introduction to the world of female ninjas. And despite the abundance of nudity and supernatural tricks, the story is paramount. It's a fresh new approach for fans who have become jaded by the standard *chambara* films.

#2 is about Christian rebels who get a shipment of gold coins from the Vatican, earmarked as seed money to establish the religion in Japan. Lord Matsuhira wants to get his hands on the treasure and wipe out Christianity. Clues to it's whereabouts are written on a collection of tiny bells inserted, for safe keeping, into the genital area of five female ninjas. At one point Matsuhira muses: "What kind of a religion would hide a bell

inside a woman's vagina?" Indeed.

In #3, the advisors are worried that their emperor will never have a heir due to his inability to maintain an erection. They send the female ninjas to find and secure a sacred book describing various sexual techniques. Unfortunately, this book is owned by Lord Nakari and he will not share it. The ensuing adventure makes this the best of the series, filled with well-drawn characters and kinky magic tricks (*i.e.*, Wild Sperm, Bouncing Echo, Magic Hair and the ever popular Rain of Milk plus Vagina Bubbles From Hell).

#4 is the weakest. Unlike the first three films, this one is not based on an original story. Rather, it's a variation on a popular Nihon legend [*Chushingura*] dealing with a conquered lord, reinstated by his loyal samurai bodyguards who organize a counterattack against the new ruler. Director **Tsushima** tries to insert his female ninjas into this traditional tale, but they clearly don't belong.

Regardless of the inherent problems in the previous entry, the next one, #5, was released theatrically in 1995 with extensive fanfare. Interestingly, this time, the female ninjas are the villains. The Fujido family loses the heir to the throne in a freak accident, leaving only Princess Mari (**Michiyo Nakajima**), a daughter who cannot inherit the throne. The royal parents force her into a marriage to secure the kingdom. It is arranged, Mari weds Ishigoro (**Takanori Kikuchi**) from the wealthy shogunate family. But he's mentally retarded and Mari hates him. Female ninjas are dispatched by a neighboring providence to seduce the imbecile prince and wreck havoc in the kingdom. A masked superhero named Jaraiya {*White Mask*} shows up and kills all

the enemies of the state. The royal family is saved by White Mask. Princess Mari seduces him and discovers that Jaraiya is really her own husband who isn't retarded at all. He's just very cunning.

It's a big budget production, costing twice as much as #4, but the film still misses the mark. Too much time is spent on the incongruous superhero premise (not a bad storyline, but inappropriate in the *Magic Chronicles*), forcing the female ninjas to take a subordinate role to the real action. This same criticism was lodged against the previous episode. But director/writer **Tsushima** finally gets things back on track for the next installment.

In #6, benevolent Shogun Yoshimune of the Tokugawa dynasty secretly has many mistresses, some of whom could be political embarrassments for the empire. Kouga Ninjas, the shogun's sworn enemy, tries to expose the emperor's sexual escapades to discredit him and his court. In retaliation, the emperor's advisors employ their band of female ninjas to find and kill Yoshimune's lovers before the enemy can disclose them.

This episode is a deliberate "return to the basics" in concept and style to the first three entries, featuring a heady mixture of sex and bizarre magic tricks (i.e., the ever popular vagina bubbles are back). Plus, in a stunning casting coup, **Yuka Ohnishi** (the popular star of **Female Neo Ninjas** and **Sukeban Deka**) plays the head of the government ninja force who challenges the cruel annihilation policy. It's one of the best episodes in this stalwart collection — an appreciated return to form.

There is every reason to believe this hit series will continue for many

years. The best entries are indicated with a symbol (•):

• **Female Ninjas: Magic Chronicles Protecting The**

Royal Embryo (1989)

[Kunoichi Ninpou-cho]

director: *Masaru Tsushima*

Yasuyo Shirashima • Reiko Hayama

• **Female Ninjas:**

Magic Chronicles 2

Secret Of The

Christian Bells (1991)

[Kunoichi Ninpou-cho II:

Seishoujo No Hihou]

aka **Secret Treasure Of Girl Saints**

director: *Masaru Tsushima*

Yuki Sumida • Kenji Yamaguchi

• **Female Ninjas:**

Magic Chronicles 3

Sacred Book Of

Sexual Positions (1993)

[Kunoichi Ninpou-cho III:

Higi Densetsu No Kai]

aka **Mystery Of Secret Positions**

director: *Masaru Tsushima*

Hase Marino • Miyuki Komatsu

Female Ninjas:

Magic Chronicles 4

Rebel Forces At

The Threshold (1994)

[Kunoichi Ninpou-cho IV:

Chushingura Hishou]

aka **Secret Story Of Chushingura**

director: *Masaru Tsushima*

Makiko Ueno • Megumi Sakita

Female Ninjas:

Magic Chronicles

Secret of Jaraiya (1995)

[Kunoichi Ninpou-cho:

Jaraiya Hisho]

director: *Masaru Tsushima*

Michiyo Nakajima • Takanori Kikuchi

• **Female Ninjas:**

Magic Chronicles

Ninja Moon Shadow (1996)

[Kunoichi Ninpou-cho VI:

Ninja Tsukikage-sho]

director: *Masaru Tsushima*

Yuka Ohnishi • Tetsuo Kurata
Rina Kitahara • Miho Nomoto

FEMALE PRISON (1978)

[Onna Keimusho]

director: Nobuaki Shirai

Erina Miyai • Natsuko Yashiro

Toru Ibuki • Yusuke Kazato

Nikkatsu

★★½

After directing Erina Miyai in two episodes of the *Apartment Wife* series {*Secret Call Girl* and *Violated Skin* [both 1977]}, filmmaker Nobuaki Shirai escorted the sexy actress into this women-in-prison opus.

On the day of her marriage, Ryoko (Erina Miyai) discovers that her boyfriend Akao (Toru Ibuki) has not only stolen money from her, but has also been unfaithful with her best friend. Instead of marrying him, she stabs Akao and is sentenced to prison for attempted murder. Later, in the penitentiary, a new arrival named Jun (Natsuko Yashiro) proudly announces that she is the fiancée of Akao {an annoying coincidence in the script, for sure}. Apparently Jun has been imprisoned because she embezzled money for the casanova. But she's madly in love and trusts in him completely. Ryoko tries to convince the girl of the man's dishonesty. However, Jun is a bit dense and it takes a while. After some prerequisite prison sadism and lesbian groping, the two inmates make a jail break to take revenge against Akao.

FEMALE PRISONERS

BRUTAL TREATMENT

see *DIRTY MARY* series

► FEMALE TEACHER:

BOY HUNT (1975)

[Onna Kyoshi: Shonen-gari]

director: Masaru Konuma

Maya Hiromi • Akira Takahashi
 and Kiyoyasu Adachi

Nikkatsu

★★



► FEMALE TEACHER:

CHERRY BOY HUNT (1976)

[Onna Kyoshi: Dotei-gari]

director: Akira Kato

Tokuko Watanabe • Tsuyoshi Mikami

Shunsuke Nango • Kiyotaka Takahashi

and Kunio Shimizu

Nikkatsu

★★½

For #1, Maya Hiromi (in yet another lightweight role after the success of her debut performance in *Gypsy Rose, A Docu-Drama* [1974]) plays Hikaru, a female teacher at an all boy's high school. Yata (Kiyoyasu Adachi) is a mysterious student who transfers from another school. Seemingly, he's the younger brother of a boy who committed suicide because of an obsession with teacher Hikaru. Obviously, as these stories go, Yata wants to avenge his brother's death. So one day, he recruits two more boys and the three of them rape Hikaru on the roof of the school. At first, the violated teacher shrugs off the incident with a "boys will be boys" attitude. But then, when she realizes revenge was the motive, she stalks them before they can do any more damage.

The film emerged as a separate entity, not considered a sequel to a director Masaru Konuma's earlier *Female Teacher: Sweet Life* (1973). However, the movie's success did inspire a loosely related, mean spirited follow-up called *Cherry Boy Hunt* in '76.

For this one, Tokuko Watanabe plays female instructor Hikaru {not the same Hikaru as in #1, she's another Hikaru teaching in a different

all boys academy). This pedagogic beauty is the heart-throb of school — coveted by students and teachers alike — but Hikaru is *untouchable* because she's already promised to an affluent businessman. The woman is the faculty advisor for the ski club and is forced to accompany the boys to the mountains for a Sports Weekend where she becomes sexually involved with the physical ed teacher, Tokida (**Kunio Shimizu**). The students get randy just thinking about the tabooed liaison and they starting musing "*What a great idea!*" A bit later, the students gang rape Hikaru on the ski slope.

► **FEMALE TEACHER:**

PRIVATE LIFE (1973)

[Onna Kyoshi: Shiseikatsu]

director: **Noboru Tanaka**

Ayako Ichikawa • Morio Kazama

Hitomi Kozue • Osamu Tsuruoka

Nikkatsu

★★½



► **FEMALE TEACHER:**

SWEET LIFE (1973)

[Onna Kyoshi: Amai Seikatsu]

director: **Masaru Konuma**

Ayako Ichikawa • Aoi Nakajima

Nozomi Yasuda • Naomi Oka

Nikkatsu

★★★

This scandalous story of a promiscuous teacher's private sex life was written by a woman, **Mari Abe**, who submitted the script to **Nikkatsu** in response to a nationwide talent contest. She ended up with a healthy royalty check and a college scholarship. **Mari** also has the satisfaction of knowing she created the studio's most controversial series (1977-1983) {see separate review}. This two-part motion picture deals primarily with the illicit relationship between a fe-

male high school teacher and one of her male students. The story begins via a flashback, to a time when the heroine (**Ayako Ichikawa**) was a student at that very school and she was deflowered by a lesbian teacher. This experience has kept her from enjoying any kind of "normal" sexual relationship for more than ten years. In fact, she is completely obsessed with her original lesbian lover, a woman still teaching at the school. The two instructors meets for coffee and sex. But this time, the lesbian includes her husband in the sex games. This freaks out the young teacher. Her brain snaps and she undergoes major mental disorders, including shoplifting binges. One of her students, a boy whom she constantly harasses in class, happens to see her hide some jewelry in her purse. She takes the boy to bed in exchange for his silence, and — in the process — learns how to enjoy hetro-action again.

FEMALE TEACHER (1977-1983)

[Onna Kyoshi] 8 Episodes/Nikkatsu

This series is loosely based on the hit film, **Female Teacher: Private Life** and its sequel **Female Teacher: Sweet Life** (both 1973). It was refurbished by veteran *pinku eiga* director **Noboru Tanaka** who wrote a script based on a true story of a young teacher (**Eiko Nagashima**) raped by students. She tries to resign but then decides to return and face her class.

The gang leader is played by **Yasuo Furoya**. He later changed his name to **Masato Furoya** and found a career in the mainstream cinema (best known for **Toshiya Fujita's Give Me A Slow Boogie** [1981]) Also noteworthy is the music by **Shigeru Izu-miya**; nine years later he would direct **Death Powder** {see critique in *Japanese Cinema Encyclopedia*:

Horror, Fantasy and Science Fiction Films for overview}.

Each of the eight *Female Teacher* entries star a different actress, ranging from critically acclaimed **Eiko Nagashima** in #1 to newcomer **Kiriko Shimizu** in #8. In the beginning (#2, #4 and #5), the emphasis was on the teacher herself, a liberated woman who openly enjoyed a healthy sex life, best exemplified by **Erina Miyai** in *Female Teacher: Dirty Rumor* (1979).

However, #3 is an oddity. Pretty **Yuki Kazamatsuri** plays her role with the same kind of abandonment, but she is chastised for being a hypocrite. Specifically, in this story, **Sakiko (Yuki Kazamatsuri)** is raped while doing her student teaching. Her attacker is caught. Then, later, while teaching in Tokyo, she meets **Sueko (Ayako Ohta)**, the alleged rapist's daughter who tells her that someone else had actually committed the crime and the family has been persecuted ever since. **Sakiko** investigates on her own and soon realizes she made a big mistake.

This entry is a major film for *Nikkatsu* from **Kichitaro Negishi**, one of their top directors. Its success gave the series unparalleled credibility. Actress **Yuki Kazamatsuri**, seemingly the quintessential irresistible teacher, would be back for two more episodes.

Female Teacher: Awakening marks the acting debut of **Junko Asahina**, a prize student from prestigious Takarazuka Academy and Musical Theater. At the same time, the film also starred **Mari Kishida**, who hailed from a rival musical theater called SKD {*Shochiku Kageki Dance*}. The two girls would appear together again in *Koyu Ohara's I Like It From Behind* (1981).

With *Hunting The Female Teacher* [#6], things turn ugly. Rape and brutality replaces normal (albeit promiscuous) sex. **Junchi Suzuki**, one of the studio's brightest new directors, unspools an unsavory story of a homeroom teacher, **Shimako (Yuki Kazamatsuri)** who wrongfully accuses high school student **Daisuke (Hajime Inoue)** of sexually assaulting a classmate. The boy quits school and then rapes the girl for real. Later, **Daisuke** investigates to find out who framed him and, after discovering the truth, ends up raping the teacher too.

Of the *roughies*, #8 (*Woman Teacher: Twice Raped*) is the best looking. Pink Film vet **Shogoro Nishimura** turns the familiar High School setting into a nightmarish landscape. The climactic rape sequence on the abandoned tennis court, with rain angrily smacking the pavement in ferocious gusts, is almost high art.

The series stopped abruptly in 1983 amid formidable complaints from government officials and the Nihon Teacher Association. *Nikkatsu* felt it was a battle better left unfought. However, renegade studios **Okura** and **Shinto** both picked up the banner with their *Female Teacher* entries, *Female Teacher: Private Lesson* {*Okura*} and *Female Teacher: Tight Bondage Discipline* {*Shinto*}, both in 1983 (see separate listing).

The films marked with [•] are considered the best in the series:

• *Female Teacher* (1977)

[Onna Kyoshi]

director: *Noboru Tanaka*

Eiko Nagashima • *Yasuo Furoya*

Female Teacher:

Dirty Rumor (1979)

[Onna Kyoshi: *Yogoreta Uwasa*]

director: Akira Kato
Erina Miyai • Yudo Yoshikawa

• **Female Teacher:**

Dirty After School (1981)

[Onna Kyoshi: Yogoreta Houkago]

director: Kichitaro Negishi

Yuki Kazamatsuri • Ayako Ohta

Female Teacher's

Awakening (1981)

[Onna Kyoshi No Mezame]

director: Katsuhiko Fujii

Junko Asahina • Yuri Yamashina

Mari Kishida • Masayoshi Nogami

• **Female Teacher:**

In Front Of The Students (1982)

[Onna Kyoshi:

Seito No Me No Maede]

director: Yasuaki (Yasurou) Uegaki

Lucia Santo • Rina Oka

• **Hunting The**

Female Teacher (1982)

[Onna Kyoshi Gari]

director: Junchi Suzuki

Yuki Kazamatsuri • Kyoko Ito

Hajime Inoue • Hajime Ishigami

Assaulted Female Teacher (1983)

[Osowareru Onna Kyoshi]

director: Nobuhiko Saito

Yuki Kazamatsuri • Kate Asabuki

• **Female Teacher:**

Twice Raped (1983)

[Onna Kyoshi Wa Nido Okasareru]

director: Shogoro Nishimura

Kiriko Shimizu • Kosuke Yorita

FEMALE TEACHER:

PRIVATE LESSON (1983)

[Onna Kyoshi: Kojin Kyoju]

director: Ichiro Kitami

Yoshiko Sasa • Midori Nanjo

and Maki Fujimura

Okura

★ ½

Director **Kitami** is another filmmaker who survived in the *pinku eiga* arena from its inception in the '60s (e.g., *Sexual Vice* [1968]). Unfortunately, he never managed to perfect

his craft. Most of his movies fell on the south side of competent; Kitami was usually tapped to helm negligible projects like *Okura's* unofficial entry in the *Molester's Train* series called **It's Addictive**.

Here he rips off *Nikkatsu's* **Female Teacher** series with this hopelessly lightweight imitation. The story — such as it is — deals with a girl, Yoko, who was seduced by a male teacher when she was in high school. Now Yoko has matured into a woman (**Yoshiko Sasa**) and she has become a teacher who enjoys seducing her male students.

FEMALE TEACHER: TIGHT BONDAGE DISCIPLINE (1983)

[Onna Kyoshi: Kinbaku-gesho]

director: Sakae Nitta

Yukari Taguchi • Yuka Takemura

and Rei Matsubara

Shintocho

★★

Shintocho took advantage of *Nikkatsu's* decision to stop its **Female Teacher** series amid complaints from school and parent groups in early 1983. *Shintocho* (along with *Okura*) produced its own variation of the series. This one stars stately **Yukari Taguchi** and **Yuka Takemura**, the girl who played the sexy sidekick to Detective Kuroda in *Yojiro Takita's* *Molester's Train* series.

By day, Reiko (**Yukari Taguchi**) is a conservative school teacher. But at night she and her slutty friend Yuka (**Yuka Takemura**) cruise the bars and discos looking for men. One evening, they find more than they bargained for, when they accompany an S&M freak back to his place.

**FEMALE TEACHER
IN ROPE HELL** (1981)

[Dan Oniroku

Onna Kyoshi Nawajigoku]
director: Shogoro Nishimura
Junko Mabuki • Miki Yamaji
 Nikkatsu

★★

This is one of **Junko Mabuki's** final movies, prompting a premature retirement, triggered by medical complications directly related to her torturous S&M roles. Quite simply, her frail body couldn't endure the abuse any longer. This **Oniroku Dan** screenplay, like so many of his other post-**Naomi Tani** scripts, is predictable and simplistic to a fault.

For the plot, replace lead character from **Office Lady Rope Slave** or **Female Beautician Rope Discipline** (both 1981) with a teacher as the captured woman who begins to enjoy her new masochistic life. It all starts when teacher Sayuri (**Junko Mabuki**) tries to help a student who is getting raped. Instead she, herself, is subjected to a sexual assault. Then later a co-worker stops by her house with words of cheer, but instead of making her feel better he captures and tortures the woman. Director **Nishimura** also helmed one of Ms **Mabuki's** earlier venture, **Hell Of Roses** (1980).

FEMALE TEACHER'S

SECRET (1967)

[Jokyoshi No Himitsu]

aka *Secret Of The Female Teacher*

director: Akitaka Kimata
Sanae Fujimura • Yoshiko Tohisa
Jiro Yoshikawa • Keiko Kayama
 Tokyo Koei

★★½

Female teacher Mieko (**Sanae Fujimura**) has a secret. She's a lesbian. During the school year, her sexual preference had remained a secret. However, when she and three female students take a summer vacation to a

remote mountain cottage, teacher Mieko comes out of the closet.

An early project for **Keiko Kayama** who later became one of the queens of the first *pinku eiga* wave. Director **Akitaka Kimata** enjoyed a long and active filmmaking career, concentrating exclusively on adult cinema. Interestingly, both his son, **Seiji Izumi**, and wife **Rumi Tama** are movie directors as well. Izumi is better known for his mainstream dramas, while mom — a former starlet — is one of the few female *pinku eiga* directors in the business.¹

¹as of this writing, Ms Tama is still employed by *Shinto* as a studio director for their *Hard Porno* line of films.

FEMALE WOLF (1967)

[Mesu Ookami]

director: Noboru Tatsugami
Keiko Kayama • Kenji Tanaka
 and **Kenji Yamamoto**

Kokuei

★★½

After the disastrous **Pleasure Trap** (earlier in '67), **Keiko Kayama** ignited the imagination of the *pinku eiga* crowd with this portrayal of a sexy, streetwise con-artist. She and her pickpocket boss (**Kenji Tanaka**) have devised quite a scam. She sheds her clothes while he fleeces the mesmerized crowd. But things get out of hand when one of her admirers, Joji (**Kenji Yamamoto**) becomes obsessed with finding her.

FEMALE YAKUZA TALE:

INQUISITION & TORTURE (1973)

[Yasagure Anego-den:

Soukatsu Lynch]

director: Teruo Ishii

Reiko Ike • Makoto Aikawa
Harumi Kuri • Meika Seri
Jun Midorikawa • Emi Jo

Toei

★★½

This one is stylistically similar to *Toeï's Female Gambler* films, accentuated by the claustrophobic confines of *Ishii's* own *Joys Of Torture* series.

The main character is Ocho (**Reiko Ike**, fresh from *Hot Springs Geisha* series). Early in the film she is accidentally captured by a drug trafficking cartel who use Chinese women to smuggle drugs into Japan by hiding the contraband in their vaginas. After a few days of vicious tortures, Ocho escapes. But she is forced to fight both the yakuza and a gang of female street-thieves.

FILTHY WIFE: WET

see *Spotlight Section: Hisayasu Sato*

FIVE MINUTES

BEFORE GRADUATION

see **RAPE FRENZY**

► FLESH (1965)

[Niku]

director: **Hiroshi Mukai**

Kemi Ichiboshi • Toshio Tanaka

Nihon Cinema

★★



► FLESH 2 (1969)

[Zoku Niku]

director: **Hiroshi Mukai**

Yuko Maya • Fred Silver

Asakura / Mukai Productions

★★½

Throughout the '50s and early '60s **Hiroshi Mukai** drifted from one independent studio to another, embarking on various work-for-hire projects. His specialty was children's films and industrial documentaries. During this time he toned his filmmaking technique and matured into a first-rate cinematographer.

By 1965, Mukai became frustrated with the industry's glass ceiling. He

refused to acquire the compulsory educational requirements necessary for employment with the big studios. So, the young filmmaker shifted his interests to the budding sex film market, seemingly a venue with big opportunities and few prerequisites. *Nihon Cinema* financed what would become his first *pinku eiga*, **Flesh**, a titillating but bleak look at the life of a young prostitute in Tokyo's Ginza district. Although the plot is virtually nonexistent, rather, a series of unrelated vignettes in a whore's workday, audiences were captivated by an air of proficiency seldom realized by a pink filmmaker. He instantly made a name for himself. One fervent critic reported in *Kinema Jumpo*: "**Hiroshi Mukai** is the only genre director who could rival **Koji Wakamatsu**." High praise, indeed.

As his career gained momentum, director **Mukai** spiced his productions with controversial elements. For example, he convinced the wife of Indonesia's prime minister to star in **Dark History Virginity And Rape** (1969), and he also lensed the true story of *Yaeko Ohta*, a famous nude model who committed suicide, in **Hymn Of Roses** (1970).

The success of **Flesh 2** hinged on a similar kind of notoriety. It glorifies the lusty relationship between a Korean girl (**Yuko Maya**) and a black American GI (**Fred Silver**) on leave from Viet Nam. By making a film which dwells on the carnal relationship between these two races — the two most victimized by prejudice in Japan — Murai enjoyed on a tremendous whisper campaign which turned this film into a major hit.

FLESH DISCIPLINE (1987)

[Ran Mitsuo Niku Shiiku]

director: **Yoshihiro Kawasaki**

Mizuho Nakagawa • Minako Ogawa
Nikkatsu

★

Yoshihiro Kawasaki, generally considered the weakest of *Nikkatsu*'s second wave directors, helms this project like a man possessed. Or, perhaps, *obsessed* would be more accurate. The movie has no strain of logic. Daytime scenes abruptly cut into nighttime shots, and vice versa. The plot vaguely resembles a narrative as two college girls are abducted by a janitor who enjoys S&M and happens to have access to the university boiler room. What a lucky man!

Perky actress **Mizuho Nakagawa** worked with director **Kawasaki** previously, and she apparently lived to talk about it. The project was a goofy high school farce called **Young Girls' Holding Cell** (1982). Her co-star comes from a more virulent background. She starred in **Flower And Snake: White Uniform Rope Slave** (1986) with **Ran Masaki** and **Sisters To Be Sacrificed** (earlier in 1987).

This film is scripted by **Mitsuo Ran**, a new S&M writer, based on his debut underground novel, *Niku Shiiku*. It makes one almost miss **Oniroku Dan**.

FLESH HELL (1967)

[Nikujigoku]

director: **Jiro Matsubara**

Miki Hayashi • Setsu Shimizu

Kanto

★★

A few short months earlier, director **Matsubara** premiered **Miki Hayashi** in his **Loose Women** (1966). There, she garnered only a few minutes of screen time, but he was obviously impressed with her brief performance. Now Miki is back in her first starring role (the first of many, as Ms

Hayashi would become one of the screen's foremost sex queens).

Unfortunately, this film is nothing special, marred by unimaginative camerawork and an extremely derivative plot. The only reason to watch is — of course — **Miki Hayashi** who does wonders with the limited script. She's a prostitute owned by the local yakuza, destined to work the docks and shipyards where everyday is threat to her life.

FLESH SLAVE:

SORROWFUL TOY (1982)

[Niku Dorei: Kanashiki Gangui]

director: **Katsuhiko Fujii**

Nami Matsukawa • Kazuyo Ezaki

Yoshinari Sumimoto • Hide Ezumi

Nikkatsu

★★

Director **Katsuhiko Fujii** is back with more of his mean-spirited sleazoid ideology. But after a decade of misogynous exposition, bad-boy **Fujii** seems to be mellowing, ever-so-slightly. **Nami Matsukawa**, *Nikkatsu*'s *New Wave SM Queen* {heir to the throne of **Naomi Tani** and intermediary **Junko Mabuki**} plays maid-n-sexslave for the Sakuraba family. The story begins when new cook **Hide (Hide Ezumi)** flubs a dinner and the master of the house punishes on him mercilessly. **Nami** feels sorry for the new guy {"He's doing his best!"} and receives several lashes of the whip for her insolence. Meanwhile, there's a young daughter confined to a wheelchair who hates all the arrogant adults living in the mansion. But she adores **Nami**. In the end, the little girl, **Nami** and the cook lead an insurrection against the rest of the domineering household.

FLESH TARGET: RAPE! (1979)

[Niku No Hyoteki: Ubau]

director: Yukihiro Sawada
Eri Kanuma • Izumi Shima
Keijiro Shiga • Asami Ogawa
 Nikkatsu

★★★

Office worker Mezu (**Keijiro Shiga**) has one drink too many during his lunch break. Intoxicated, the man stumbles back to work where he picks a fight with his supervisor, injuring him. Without waiting around for the fallout, Mezu heads for home. Enroute, he bumps into bar hostess Asami (**Asami Ogawa**) and tries to convince her to accompany him. When she resists Mezu's drunken advances, he rapes the girl.

The next morning, after reporting to the office, Mezu learns that he's been demoted to a different position in the company. The man is disappointed and frustrated with his life, but doesn't know how to control himself. He goes on a rape rampage, sexually assaulting every woman within reach, including most every female in his new department. This leads to a very unexpected situation. Mezu had thought the girls would hate him because of his wanton behavior, but actually, quite the opposite takes place. The women are so excited and stimulated by his brazen onslaught they assist Mezu in his quest back up the corporate ladder.

Of course, on face value, this is a foolish — if not imprudent — story. But director **Sawada**, whose cinematic roots are firmly entrenched in the old yakuza action genre, is merely retelling the classic "*thug*" story shrouded within the trappings of the *pink* rape-movie. Female critic **Takako Kitagawa** wrote: "What's the difference between physical fighting and rape? Rape, even more dramatically, shows more tension between two human beings." Perhaps,

feminists would argue the point. But, if one accepts *rape* as "*action*," then this movie is cram-packed.

It should also be mentioned, that due to the eccentric storyline, some film buffs consider this movie a satire — a purposely broad exaggeration of the compulsory rape scenes which populate most *Nikkatsu* pink films. On the other hand, some critics have chastised **Sawada** for this film, claiming that it glamorizes socially unacceptable behavior.

FLESH TORTURE (1967)

[Nikuzeme]

director: Kaoru Higashimoto
Kyohji Fuyuki • Koji Satomi
Minoru Sawada • Setsu Shimizu
 Uematsu/Nichiei

★★

Yet another adventure in misogyny from director **Kaoru Higashimoto**, a man responsible for a virtual glut of similar features. This one tells the mean-spirited story of a yakuza boss (**Kyohji Fuyuki**) and his disciplinary tactics against a stable of disgruntled prostitutes. Big breasted **Minoru Sawada** plays newcomer Keisuke, sold into prostitution by her destitute father.

Ms Sawada eventually moved to an executive position in the *pinku eiga* world when she opened a production company with her filmmaking husband **Kensuke Sawa**, *Sawa Productions*. Together, they produced a number of successful sex movies including the axiomatic **Hunting Breasts** in 1968.

FLOWER AND FRUIT (1967)

[Hana To Kajitsu]

director: Kenjiro Morinaga
Masako Isumi • Ichiro Arishima
Tomoko Naraoka • Reiko Abe
 Nikkatsu

★★½

Another *Nikkatsu pre-Pinku Eiga* film, this time based on a counter-culture book by **Yojiro Ishizaka** dealing with sex and infidelity on a college campus. Three young women discover they are each *going steady* with the same boy. They join forces to teach a lesson in honesty. Their objective is to reduce him a "love slave," torturing him with affection. After a few weeks of marathon screwing, **Nobuko Murakami** (**Masako Izumi**) begins to feel sorry for **Ichiro** (**Hyozo Murakami**) and helps him escape from the clutches of the other spurned women.

The plot is uncomfortably similar to the American hit **Three In The Attic** (directed by **Richard Wilson**, starring **Christopher Jones** and **Yvette Mimieux**) released one year later, in 1968.

FLOWER AND SNAKE (1974)

[*Hana To Hebi*]

director: **Masaru Konuma**

Naomi Tani • Yasuhiko Ishizu

Nagatoshi Sakamoto • Hiroko Fuji

Nikkatsu

★★½ (or ★★★)

Well-made garbage. 1974 was a good year for **Masaru Konuma** as he also would direct **Wife To Be Sacrificed**, one of the best *Nikkatsu* S&M pink films. In fact, these two movies are among the best examples of the studio's notorious marriage with misogynist *entertainment*. This one also stars **Naomi Tani**, the "queen of S&M," who once complained in a *Bunschun Weekly* interview that these flicks had permanently changed the shape of her breasts.

When he was a tiny lad, **Yoshi** (**Yasuhiko Ishizu**) did something terrible. He shot and killed a black GI who was doing the bomb with his

mother (**Hiroko Fuji**). Now the poor guy is permanently scarred for life, unable to get an erection unless his partner is tied up and whipped. As it happens, **Yoshi** works for a top-notch investment company. On the surface, he's the perfect corporate man; no one knows about his *problem*. One day, the president of the firm (**Nagatoshi Sakamoto**) asks for **Yoshi's** help with a "delicate matter." He wants this maladjusted schizoid to sexually educate his frigid wife. Everybody gets more than they bargained for.

This movie is the official beginning of *Nikkatsu's* new line of S&M oriented fare. As socially unacceptable as that may seem in these PC times, the new genre pumped life into the struggling company.

FLOWER AND SNAKE series

[*Hana To Hebi*] 3 Episodes

Nikkatsu (1985-1987)

The budding AV {*Adult video*} industry was starting to encroach on *Nikkatsu's* command of the marketplace. Pink fans were beginning to prefer their fetishes in the comfort of their homes instead of a darkened theater. At first, *Nikkatsu* tried to compete by developing the *Harder Than Pink* video line (*i.e.* initiated with **Woman In A Box** {see separate listing}) but abandoned the concept after dismal audience response.

An executive decision was made to continue the operation as a theatrical venture — after all, the studio already owned an impressive number of movies theaters — and concentrate on providing a "higher caliber *pink eiga* product." *Nikkatsu* attempted to rekindle interest and public support by producing films which immediately invoked the studio's great *pink* heritage {although, too often the sim-

ilarities stopped with the title}. Thus came the new *Flower And Snake* series (1985-1987), *Snake And Whip* (1986) and *Sisters To Be Sacrificed* (1987), *Wife To Be Molested* (1987) to name but a few.

Some film historians agree with the studio's decision. There was nothing else for *Nikkatsu* to do. The logical choice had been made, confident that the public would support the superior quality productions. Of course, in the traditional marketplace, the consumer always chooses the bigger-budgeted *filmed* movies as opposed to the inexpensive *shot-on-video* productions. But because of the *disposable* nature of sex movies — as intimated by the glut of cheaply-made AVs in the late '80s — the public seems to have no noticeable affection for "quality" product.

Video may not have killed the radio star, but it definitely demolished the porno industry. *Nikkatsu* continued making sporadic films until 1988 when the company finally gave up the ghost. The studio returned as a sell-thru video company in the early '90s. A revitalized *Nikkatsu*, under the new leadership of former *Shochiku* president **Kazuyoshi Okuyama** opened, with government financial support, in 1998.

Regarding the specifics of the *Flower And Snake* series:

#1, *Sketch Of Hell*, is generally promoted a remake of *Masaru Konuma*'s 1974 classic, but **Shogoro Nishimura** concentrates more on a torturous relationship between a sadistic step daughter (**Kaori Aso**, from *Double Rope Torture* [1985]) and her masochistic mom (**Mami Fujimura**). The original *Oniroku Dan* story of the trouble child who turns into a socially scarred adult is missing.

#2 doesn't even attempt to *continue* the facade. *White Uniform Rope Slave* is an S&M nurse movie, supposedly based on a new *Oniroku Dan* novel. The interesting twist is she's a dentist's nurse. But the plot, once again directed by **Shogoro Nishimura**, is little more than an excuse for Nurse Yuki (**Ran Masaki**) to get tortured in the dentist's chair.

This movie also reflects a notable cultural trend, the advent of big breasted girls. For some reason, enormous tits became suddenly popular in the mid '80s. **Ran Masaki**'s major claim to fame is her 52 inch bust.

#3 As the title, *Ultimate Rope Discipline*, may indicate, it's the roughest of the trilogy. In a plot derivative of *Dark Hair Velvet Soul* (1982, also written by *Oniroku Dan*), a mom and daughter are used as collateral on a loan. When gambler dad doesn't pay, the Yakuza gang kidnaps the two women and revels in beating and torturing them.

The titles:

► **Flower And Snake:**

Sketch Of Hell (1985)

[Hana To Hebi: Jigoku-hen]

director: **Shogoro Nishimura**

Kaori Aso • Mami Fujimura

Nikkatsu

★★



► **Flower And Snake:**

White Uniform Rope Slave (1986)

[Hana To Hebi: Hakui Nawa Dorei]

director: **Shogoro Nishimura**

Ran Masaki • Minako Ogawa

Nikkatsu

★★½



► **Flower And Snake:**

Ultimate Rope Discipline (1987)

[Hana To Hebi:

Kyukyoku Nawa Chokyo]

director: Masayuki Asao
Mai Hayami • Kaoru Mizuki
Nikkatsu

★★

FLOWER BED

AT MIDNIGHT (1967)
 [Mayonaka No Hanazono]

director: Takeo Takagi
Kazuko Kano • Hiroshi Imura
Kanto

★★

Takeo Takagi was one of *Kanto*'s studio directors who tackled its more serious pink films, *i.e.* the features envisioned as something more than T&A showcases {also see Takagi's *Secret Affair* [1967]}. But the filmmaker is distressingly unoriginal, destined to rely on hackneyed stories, bringing little enthusiasm to the new genre. The result — as expected — is picturesque but superficial. Takagi's films never seem to rise above the prosaic level.

In this one, nurse Keiko (*Kazuko Kano*) marries Goro (*Hiroshi Imura*) the son of a rich farmer. But soon after the wedding, Goro is killed in a car accident. The girl is rejected by the family and she's forced to become a hostess in a nightclub in order to survive.

FLOWER OF THE NIGHT

see LADY MOONFLOWER

FORBIDDEN AFFAIR (1967)
 [Kindan No Joji]

director: Kinya Ogawa
Kaoru Miya • Hachiro Tsuruoka
Okura Eiga

★★

Yet another *office/espionage* thriller, perhaps slightly better than similar fare due to director *Ogawa*'s deft hand. But it's still hopelessly "average" when compared to the

wealth of *pinku eiga* blooming in the late '60s.

Nobuko (*Kaoru Miya*) is an office girl, working late one evening on vital company files. She is surprised and raped by an intruder who then steals the documents. After the dust settles, her boss is exposed as both the rapist and an industrial spy.

FORBIDDEN FLOWER GARDEN

see COLLEGE COED'S

FORBIDDEN FLOWER GARDEN

FORBIDDEN ORDEAL (1979)

[Kinjirareta Taiken]

director: Shogoro Nishimura
Akiko Hyuga • Junko Miyashita
Kiyoyasu Adachi • Mirai Kiuri
Nikkatsu

★★

After the outrageous eccentricities of *Rope Cosmetology* (1978) {see separate listing}, director *Nishimura* returns to the more refined terrain of *roman-porno*. In a movie — notably the forerunner of *Nikkatsu*'s *Pink Curtain* series (1982-1984) — the filmmaker toys with an unusual "love" triangle.

Twin brother and sister, *Mirai* and *Akiko* (played by pop comedian *Mirai Kiuri* and *Akiko Hyuga*), are very close. In fact, *Mirai* is aberrantly protective of his sister; he's always been that way. When they were younger, *Mirai* got into a fist fight with his best friend over the boy's attempt at getting a kiss from *Akiko*. Now she's dating another one of *Mirai*'s friends, *Yagi* (*Kiyoyasu Adachi*) and he's not comfortable with her brother's obsession towards her. When sis turns up pregnant, the three young people get into a scrimmage (both verbal and physical) over whether she should get an abortion or not. But, regardless of her brother's

feelings, Akiko is determined to keep the baby. And so she does, at the expense of alienating Mirai.

► **FOREIGNER'S**

**MISTRESS OMAN: HOLLAND
SLOPE IN THE RAIN (1972)**

[Rashamen Oman:

Ame No Oranda-zaka]

director: Chusei Sone

Sally May • Shusaku Muto

Nikkatsu

★★½



► **FOREIGNER'S**

**MISTRESS OMAN:
FALLING AUTUMN
FLOWER (1972)**

[Rashamen Oman:

Higanbana Wa Chitta]

director: Chusei Sone

Sally May • Miki Hayashi

Nikkatsu

★★



► **FOREIGNER'S**

**MISTRESS OMAN:
TEMPESTUOUS SKIN (1972)**

[Enzetsu Jokyo-den: Oman Midarehada]

aka: **EROTIC TALE**

OF FEMALE YAKUZA

director: Katsuhiko Fujii

Sally May • Miki Hayashi

Nikkatsu

★★½

In the early 1930s, Oman¹ (British actress **Sally May**) leaves her Shanghai home in a desperate search for her mother, reportedly living in Japan. Oman is the grown child of divorced interracial parents, and after her father dies in China, she and her drifter boyfriend Ryuji embark on a journey to Japan. But the girl is naive and too trusting of Ryuji. At the first opportunity, he betrays Oman and sells her to a brothel.

She learns the tricks of the trade and soon elevates herself into a lofty

position of gambling dealer. Her new profession allows Oman the freedom to search for her mother again. The girl accepts a casino job in Nagasaki where she accidentally runs into her former boyfriend Ryuji. Oman is riveted with emotions, both love and hatred. But when she discovers he has already tracked down her family and raped her younger step-sister, Oman takes revenge. During a vicious confrontation, her mother is killed by Ryuji and this pushes Oman over the edge. She stabs him to death and Oman gets carted off to jail as the closing credits roll.

#2 opens as she is released from prison. Oman returns to her old job of casino dealer. The girl accidentally overhears a plot to kill the yakuza boss and so she is captured by Tomekichi, the man who masterminded the murder. After some mandatory rape scenes, Oman escapes and begins searching for her step-sister, Okiku. Meanwhile, Tomekichi sends two assassins after her, but she's saved by con-artist Hanji and the two begin a short but fierce love affair. The whole thing ends as Oman returns to the big city to take revenge against Tomekichi.

In #3, Oman becomes a waitress. But due to her foreigner looks (*i.e.*, blond hair), she is treated badly by all the other female workers. However the owner is nice to Oman. He tries to convince everyone to accept her and leave their prejudices behind. This draws the mistreated girl closer to him, causing his wife to become jealous. She fires Oman. The woman returns to the familiar yakuza world and becomes a dealer once again in a gambling den.

The convoluted plots of each installment is written with an air of urgency and calculated disorientation by **At-**

sushi Yamatoya (scripter for Seijun Suzuki and the cult director of *Inflatable Sex Doll Of The Wastelands* [1967]). Incidentally, Chusei Sone {the director of #1 and #2} is also a student of Suzuki, working as his assistant throughout most of the '60s {see *Eros Schedule Book: Female Artist* for more details}.

¹ Oman is not a common name in Japan; it is a slang word [*Oman-ko*], used mostly in Tokyo, meaning vagina.

FRIDAY BEDROOM (1978)

[Kinyo-bi No Shinshitsu]

director: Masaru Konuma

Reiko Kayama • Yuki Nohira

Hiroshi Unayama • Rei Okamoto

Nikkatsu

★★½

Manager Mihara (Hiroshi Unayama), a married man, spends every Friday night at his girlfriend's apartment. Her name is Reiko (Reiko Kayama). She spends a lot of time under him, both as a subordinate at work and as his secret mistress. However, their erotic liaison is soon compromised when they receive a blackmail threat. Before long, Mihara uncovers the culprit, the female owner (Yuki Nohira) of a flower shop. He confronts Yuki. But during the *tete-a-tete*, Mihara realizes he's excited by the precarious situation and asks her to become his lover. Soon, the affair is turned into a threesome, which is what Yuki wanted all along.

Yuki Nohira and Rei Okamoto worked together before, sharing religious vows and each other's bodies in *Sister Lucia's Dishonor* [earlier 1978]. Ms Okamoto is usually relegated to second-string roles, best known for her performances in the grisly *Fairy In A Cage* and *Rape!* [both 1977]. Reiko Kayama made her debut with *Shogoro Nishimura's Gate Of Flesh* remake (1977). Nei-

ther that film, nor this one, did much to stimulate her career.

Primarily, this is a fluff piece from director Masaru Konuma who usually concentrated on much darker S&M {e.g., *Wife To Be Sacrificed* [1974], *Noble Lady: Bound Vase* [1977], *Flower And Snake* [1974], *et al*}. However, it's not the first time he's turned his sites to lighter productions; Konuma has even been known to direct a comedy {*In The Realm Of Sex* [1977]} or two {*Great Edo* [1975]}. Or three {does this one qualify?}.

FROM THE BACK

OR FROM THE FRONT (1981)

[Ushiro Kara Mae Kara]

director: Koyu Ohara

Yoko Hatanaka • Yuki Kazamatsuri

Masatsugu Takase • Tomoyuki Taura

Nikkatsu

★★

The title comes from a hit pop song, *Ushiro Kara Mae Kara*, by actress Yoko Hatanaka.¹ Initially, the tabloids criticized Ms Hatanaka's emergence into porn as a desperate attempt to cash-in on her name after the singing career ran its course. But the success of her previous film, *Love Daydream* (also directed by Koyu Ohara) assured Hatanaka a place of distinction in the Nikkatsu stables and gave her a new lease in the entertainment field.

This film was a deliberate attempt by the studio to create a "new type of pink film" with a direct appeal to the youth market. It's a gritty and realistic — but ultimately phony — documentary exploiting the sexual activities of a young gang of rebellious girls. Critics were quick to notice the similarities between this production and the early *non-porn Nikkatsu All-eyecat Rock* films (1970-1971). But

Yoko Hatanaka doesn't have the charisma of **Meiko Kaji** (see separate listing).

¹Yoko Hatanaka enjoyed a series of pop hits throughout the early-to-mid '70s. *Ushiro Kara Mae Kara* was one of them, charting Top 10. Considered innocuously innocent upon its 1974 release (similar to Western hits like *Olivia Newton-John's Physical*), but it is obviously intended to be "dirty" within the context of the *pinku eiga* arena. When the hits were no longer hot, Ms Hatanaka joined Nikkatsu as one of their *roman porno* starlets. Her first sex movie was *Love Daydream* (1980).

FROM ORION'S TESTIMONY:

FORMULA FOR MURDER (1978)

[Orion No Satsui Yori:

Jouji No Houteishiki]

director: **Kichitaro Negishi**

Shogo Kano • Miyako Yamaguchi

Mutsuhiro Toura • Ako

and **Tetsuaki Furukawa**

Nikkatsu

★★★½

A boy, **Toshihiko (Shogo Kano)**, hates his abusive father (**Mutsuhiro Toura**) and blames him for mom running away. The kid keeps a diary. In it he writes about how much he wants to kill the old man, even describing various gruesome ways. Time passes. His father takes a new wife, **Asako (Miyako Yamaguchi)**, a woman who marries him only for his money. One day while snooping around she finds the boy's secret journal and reads it. The nefarious stepmother concocts a plan. Using one of the schemes described in the diary, she and her boyfriend kill her husband, successfully pinning the murder on his son.

Director **Kichitaro Negishi's** debut is a clever erotic thriller loosely based on the mythological legend of Orion, written by bestselling *man's* author **Azusa Katsume**. The young filmmaker splashed on the scene with this fresh, plot-driven *Nikkatsu roman-porno* at a time when the studio

was drifting aimlessly from one faceless production to the next (e.g., *Wet And Open*, *Female Teacher's Secret*, *Junko's Bliss*, *Tenement Apartment*, *Woman's Bedroom* [all 1978]). The success of this film caused the company to refocus their direction and produce films with emphasis on intrigue and story (e.g., *Toshiya Fujita's So Soft So Cunning*, *Tatsumi Kumashiro's Woman With Red Hair* [both 1979] and *Takashi Ishii's Angel Guts* series). Meanwhile, 27 year old **Negishi** used the *pinku eiga* genre to polish his own style; he eventually became one of Japan's most respected contemporary filmmakers. His next Nikkatsu sex film would be *High School Girl*, followed by *Wet Weekend* (1979).

FRONT ROW

see **FAN LIFE**

FRUITS OF PASSION (1981)

[Shanghai Ijinshokan]

translation: **Foreigner from**

Shanghai Brothel

aka **Story Of O Continues**

aka **Story Of O 3** (USA video title)

French: Les Fruits De La Passion

director: **Shuji Terayama**

Klaus Kinski • Isabelle Illiers

Arielle Dombasle • Miyuki Ono

Keiko Niitaka • Sayoko Yamaguchi

Toei

★★★

A Japanese-French co-production, directed by **Shuji Terayama**, the notorious underground poet/playwright from the '50s who became filmmaker **Masahiro Shinoda's** chief scripter throughout the '60s. It's odd for someone with such rigid credentials to make a free-form, non-linear film like this one. Although the movie is supposed to be "based on **Pauline**

CONTINUED ON PAGE 177



Kyoko
Aoyama

later
changed
her
name
to
Kyoko
Aizone



Mitsuko Aoi



Yoko Mihara

Takako Uchida



Starlets of the First Wave

(1964-1971)

Noriko Tatsumi

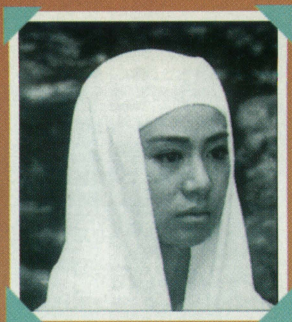


Miki Hayashi





Kemi Ichiboshi

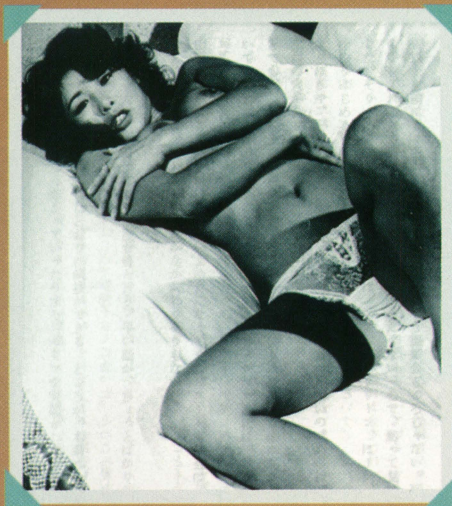


Yukie Kaga



Mari Iwai

Mimi Sawaki



Ami Takatori



Reiko Ike



Reiko Ohtsuki

Starlets of the First Wave

1964-1971



Michiko Tsukasa



Masumi Tachibana



Kaoru Miya



Rima Aono

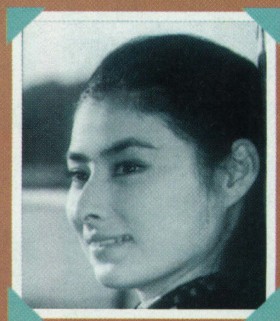


Yuki Minami

Pre-Nikkatsu Pink Ladies

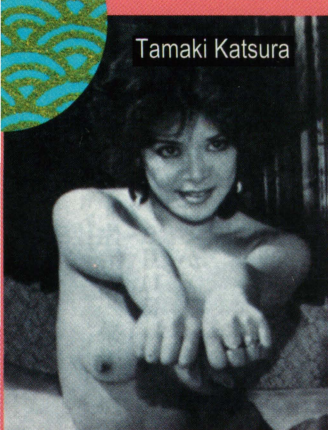


Michiko Sakyo

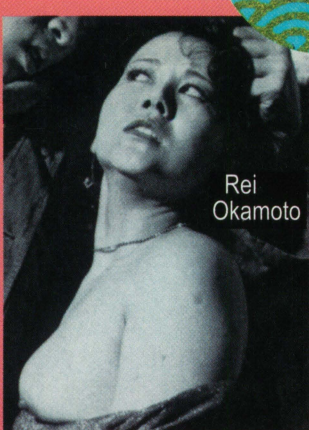


Masayo Banri

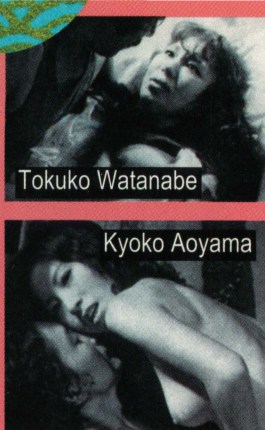
Tamaki Katsura



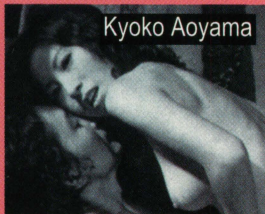
Rei
Okamoto



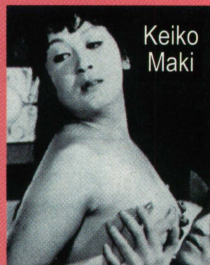
Tokuko Watanabe



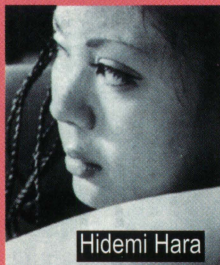
Kyoko Aoyama



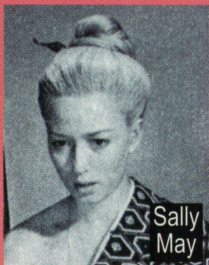
Keiko
Maki



Hidemi Hara



Sally
May



Hotomi Sakae



Early Nikkatsu

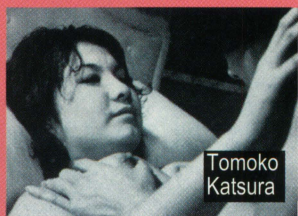
GOLDEN AGE OF ROMAN PORN

1971-1979

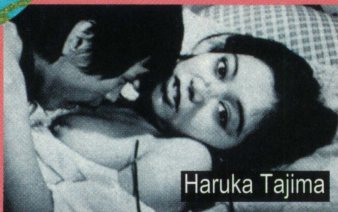
Kaori
Taniguchi



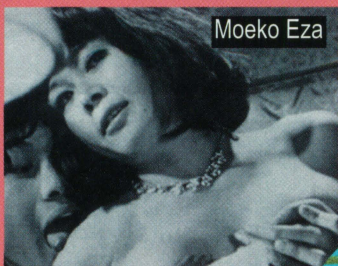
Tomoko
Katsura



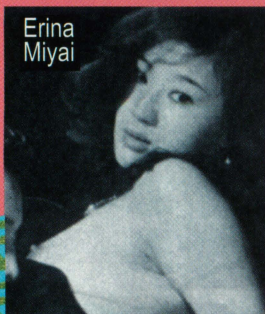
Haruka Tajima



Moeko Eza



Erina
Miyai

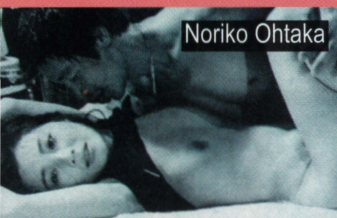


Maki
Kawamura





Shoko
Ariake



Noriko Ohtaka



Rui
Nomura



Eiko Nagashima



Asami
Ogawa (L)
Maiko
Kazama



Reiko Kayama

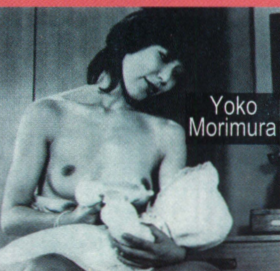


Arisa Hayashi

1980-1988

ERA OF THE PINK APOCALYPSE

Later Nikkatsu



Yoko
Morimura



Kaori Okamoto



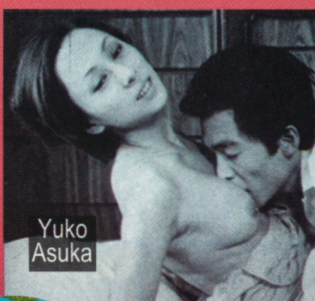
Kaoru Mizuki



Hiromi
Hano



Hiromi
Okamoto



Yuko
Asuka



Ako

the Majestic Actresses



Yuki Kazamatsuri



Junko Miyashita



Naomi Tani



Rie Nakagawa



Izumi Shima



Jun Midorikawa

Nikkatsu's
Creme de
la Creme

Kate Asabuki



Takako Shinozuka

NIKKATSU Starlets



Kaoru Oda



Eve



Terumi Azuma



Ryoko Watanabe



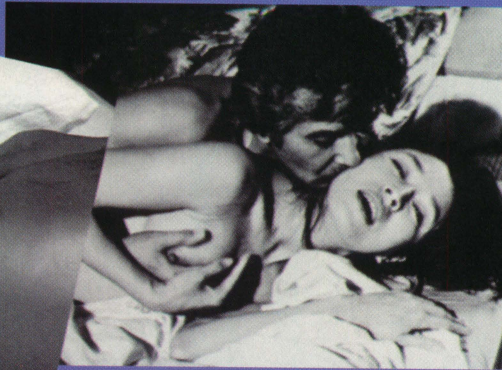
Kanao Kishi



Reiko Nakamura



Japanese
body builder and
Hong Kong action diva
Michiko Nishiwaki



two mainstream movie stars
Masumi Okada and Kayo Matsuo



well-known actress Keiko Sekine {Takahashi}



"A" film actress Eri Ishida



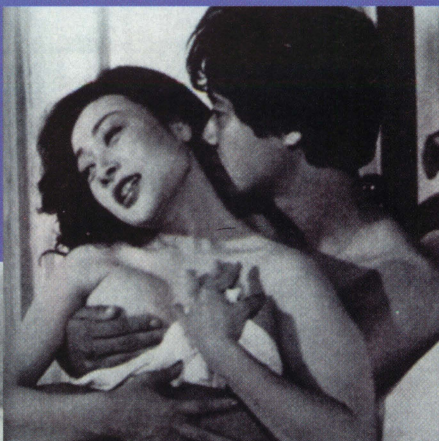
a pair of mainstream stars
Akira Emoto and Naoko Ohtani



Michiko Komori, lead singer
for the rock group Triangle

Celebrities & Pink

mainstream actress Miwa Takada



notable actor Minoru Ohki
with Jun Mayuzumi



supermodel Lucia Santo



bigtime actress Shino Ikenami



popular TV actress Emi Shindo



famous singer Midori Satsuki



popular TV star Yuuki Mizuhara

mainstream actress Yuki Sumida



television
personality
Amy
Yokoyama



actress
Misa
Aika

the Stairway to Heaven



mainstream actress Masumi Miyazaki



singer Yoko Hatanaka



actress
Kei Mizutani



Jazz singer Kei Marimura



actress Yuka Ohnishi



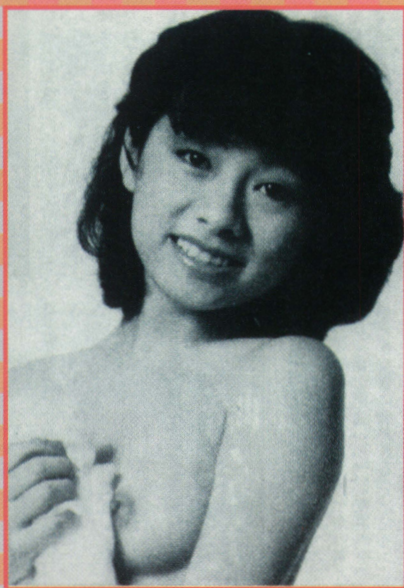
mainstream actress
Keiko Matsusaka

her pink twin Yuki Kazamatsuri



Lookalikes

Pink girls who
became popular
because they
resembled a
well-known star



Mayumi Terashima, Seiko's clone

superstar singer
Seiko Matsuda

pop singer
Momoe
Yamaguchi



two
different
Momoe
lookalikes:

Mai Inoue



Akiko Hyuga

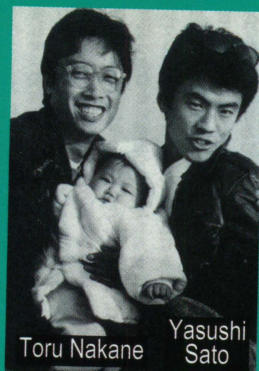


Yuki Nohira, Komaki's double

mainstream actress Komaki Kurihara

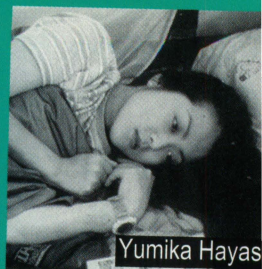


Mizuho
Nakagawa



Toru Nakane

Yasushi
Sato



Yumika Hayas



Minak
Ogawa

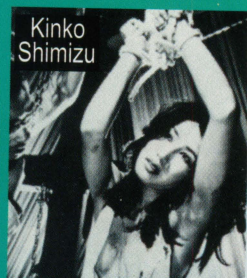


Kyoko Hashimoto

PINK AFTER NIKKATSU



Kotomi
Aoki



Kinko
Shimizu

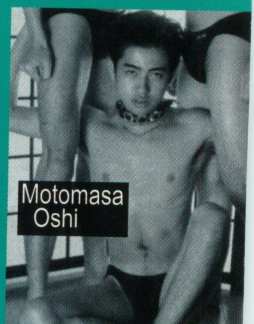


Kaoru
Oimoto



Yuka Asagiri

Shiro Shimomoto



Motomasa
Oshi

Reage's sequel to *The Story Of O, Return To Roissy*" it actually isn't.

The two lead characters, Sir Stephen and O, are lifted from the erotic book but nothing comes with them. This time, the locale is Hong Kong circa 1930 and Sir Stephen (**Klaus Kinski**) is the wealthy owner of a Shanghai casino, while O (**Isabelle Illiers**) is his French *slave*, choosing to become a prostitute so she can better demonstrate her unconditional love ("The others will only make me love you that much more" O tells Sir Stephen in the beginning of the film [faulty philosophy, for certain]).

O is taken to The House Of Flowers brothel where she is trained and whipped a lot. Sir Stephen is her first client (in a surprisingly graphic sequence missing from most 72 minute English Language prints; the Japanese version runs 88 minutes) and then he goes away, leaving O to entertain the rest of Hong Kong. There's a side plot dealing with Sir Stephen financing a band of rebel coolies; plus another seemingly unconnected sequence involving Stephen, his new girlfriend Natalie (**Arielle Dombasle**), and O in a sadistic *menage a trois*.

The relatively high (★★★) rating is based on the "look" of this film, not necessarily on it's narrative. Cinematographer **Tatsuo Suzuki** has a heyday capturing classic erotica within the seedy decadence of old Hong Kong. **Shuji Terayama's** story might not win awards for coherence, but it certainly is erotic. And to the voyeurs in the crowd, watch for nude **Miyuki Ono** (future star of *Evil Dead Trap* [1981]) as Kasen, one of the HK prostitutes. The film also stars homosexual transvestite **Peter** as one of the girls.

According to **Klaus Kinski's** autobiography {*Kinski Uncut*, Viking Books}, this film was actually shot as a hardcore production, with on camera copulation in graphic detail. If that is true, as of this writing, no such print have ever surfaced anywhere in the world. The whole thing may have been wishful thinking by philanderer **Kinski**.

FRUSTRATION IN BLACK

see **NUN'S STORY:**

FRUSTRATION IN BLACK

FULLY OPENED:

SISTERS EXPOSED (1976)

[Zenkai Tokudashi Shimai]

aka Two Sisters: Strippers

director: **Yukihiko Kondo**

Yuko Katagiri • Akimi Nijo

and **Osamu Tsuruoka**

Nikkatsu

★★½

Two sisters are strippers. One is a good girl named Mari (played by **Yuko Katagiri**, of course). But her elder sister, Nami (**Akimi Nijo**), is the bitch of the family, untrustworthy and deceitful. At one point, Mari's boyfriend is seduced and stolen by Nami. Poor Mari decides to deal with her humiliation by "forgetting about men and concentrating on business." She joins a national touring company. A few years later, after the wounds have healed, Mari accidentally bumps into the ex-boyfriend (**Osamu Tsuruoka**). She forgives him for the infidelity and — poooof! — they're back together again. Meanwhile, sister Nami has taken the skids. Her strip act has spiraled downward into a decadent geek-show featuring sex with animals. Obviously, Nami has hit rock-bottom in the show biz world. And the money is growing thin, too. She gets involved in a rob-

bery scheme which sends her to prison. The movie seems to be ambling toward the typical “*two paths taken*” conclusion when Mari’s boyfriend once again dumps her. She finds solace in her career and happily returns to her adorning fans, albeit with a tear in her eye.

Filmmaker **Kondo** is usually relegated to B-features (*i.e.*, **Female Diver’s Secret Report** and **Teenagers’ Sex Journal** [both 1975]). But earlier in his career he directed **Yuko Katagiri** in her debut role, **Coed Report: Yuko’s White Breasts** (1971), still one of her better movies. For whatever reason, the **Kondo/Katagiri** relationship sparked a certain magic. The joint ventures represent their best work. While this movie isn’t a masterwork, obviously suffering from a hopelessly melodramatic plotline, it does manage to be both erotic and endearing. Two attributes missing from Ms Katagiri’s repertoire for quite awhile.

FUN (1966)

[Tawamure]

director: Osamu Yamashita
Kimiko Asuka • Joji Nagaoka
Kanto

★★

An early bitter-sweet film by **Osamu Yamashita**, a director who would later drift into the darker realm of S&M fare. For this one, a maid (**Kimiko Asuka**) working at a rustic country inn allows herself to be seduced by one of the vacationing guests (**Joji Nagaoka**). After discovering that she’s pregnant, maid Mit-suko journeys to his home in Tokyo. She had believed the man was sincere in his proposal of marriage. But the girl soon learns a harsh lesson when his address turns out to be bogus.

GARDEN OF EDEN (1981)

[Eden No Sono]

director: Yasuzo Masumura
Ronnie Valente • Leonora Fani
Daiei International
Italian co-production

★★½

In 1981, prominent director **Yasuzo Masumura** (*e.g.*, **Blind Beast**, **Red Angel**, *et al*) decided to follow the example of **Nagisa Oshima** and **Masuo Ikeda** and produce this film outside of Japan to avoid the strict censorship policies of *Eirin*, the Nippon rating board. As discussed elsewhere in this book (see *Spotlight Section: Editing, Fogging and Censorship*, page 21), foreign films need not be rated by *Eirin* for domestic distribution, rather they must merely pass through *Customs* and the *Eirin stamp of approval* is virtually automatic. Traditionally, Customs concerned itself only with the “depiction of pubic hair and genitalia;” unlike *Eirin*, the Customs officials were not interested in the movie’s narrative. So, Masumura took advantage of this more liberal censorship philosophy. He co-produced his movie in Italy, with an Italian cast, and then “imported” it to Japan.

Despite the scorching publicity surrounding the film, it’s little more than a **Blue Lagoon** (1980) clone. **Ronnie Valente** and **Leonora Fanni** play two youths who burst into puberty and become sexually aware of each other’s bodies after being stranded on a deserted island. Masumura’s ploy of producing and directing a “foreign film” to avoid *Eirin*’s heavy scissors was successful. Even though, Customs demanded the fogging of a sex scene which flashed glimpses of hair and genitalia, the agency permitted a segment featuring pubic hair {seen underwater} as the

young couple frolicked in the lagoon. Apparently, Customs found pubic hair in nature as acceptable.

Eirin was outraged by the decision. The rating board publicly re-affirmed its position against the “the public display of obscenity” and they continued to ban all shots of pubic hair or genitalia. In fact, in the years to come, *Eirin* would become even more zealous in enforcing that dogma until 1994 when the decision was reversed.

.GATE OF FLESH (1964)

[Nikutai No Mon]

director: **Seijun Suzuki**

Jo Shishido • Yumiko Nogawa

★★★½

Based on the bestselling novel by **Taijiro Tamura**, this tale of turmoil and passion among prostitutes in American-occupied Japan at the close of WW2 remains one of director **Suzuki**'s finest motion pictures.

It's essentially a remake, originally adapted for **Masahiro Makino**'s 1948 conservative production. However, this time the sex and violence associated with the turbulent lifestyle is included, if not accentuated.¹ But the film also manages to capture the humanism, the incredibly strong will to survive in the middle of overwhelming desperation.

Yumiko Nogawa is outstanding, with clothes or without. This movie became known as the first in her *Flesh Trilogy*, followed by **Story Of A Prostitute** (1965) and **Carmen From Kawachi** (1966). *Gate Of Flesh* would be remade two more times, including a competent adaptation by **Hideo Gosha** in 1969 and a *Nikkatsu* roman-porno version directed by **Shogoro Nishimura** in 1977. None received the acclaim bestowed on this version.

¹In an exclusive interview with **Seijin Sukzuki** published in *Asian Cult Cinema* #21, the director claimed that *Gate Of Flesh* was the first mainstream Japanese film which contained nudity.

GATE OF FLESH (1977)

[Nikutai No Mon]

director: **Shogoro Nishimura**

Reiko Kayama • Tokuko Watanabe

Miyako Yamaguchi • Izumi Shima

and **Junko Miyashita**

Nikkatsu

★★

“*More skin but less erotic*,” the critics agreed. This remake couldn't generate the sexual tension found in either of the previous versions (**Seijun Suzuki**'s 1964 feature or the 1969 attempt by **Hideo Gosha**). However, on the plus side, the film does benefit from a competent cast, including *Nikkatsu*'s most accomplished actresses of the time. The problem with the movie lies squarely on the shoulders of director **Nishimura**. In the early '70s — during his *Apartment Wife* days — he would've tackled a project like this with vigor. A quick look at his **Gypsy Rose** or **Red Light Tobita Brothel** (both 1974) immediately affirms his capabilities with the “prostitution theme.” But, unfortunately, this venture more closely follows his preceding unimaginative productions {i.e., **Devil In The Flesh** and **Midsummer Night's Affair** [both 1977]}. The self-destruction of **Shogoro Nishimura** is, indeed, the saddest casualty of Nikkatsu's pink era.

Plotwise, it's a tale of prostitutes in American-occupied Japan following the aftermath of WW2, based on a best-selling book by **Taijiro Tamura**. This is the fourth version of the same story. The original film, directed by **Masahiro Makino** in 1948, was devoid of sex and violence which had filled the novel. **Seijin**

Suzuki corrected the omission with his 1964 production, emphasizing the type of behavior usually associated with that turbulent lifestyle. **Hideo Gosha's** version in 1969 was less exploitive, with more emphasis on the drama in the lives of the city prostitutes. Of the four different **Gates Of Flesh**, Suzuki's remains the highest rated.

GAY TOYBOX (1993)

[Gay No Omocho-bako]

director: **Ryuji Yamamoto**

Hikaru Shibahara

Yutaka Ikejima

Motomasa Ishii • Yutaka Ikejima

Ryuji Yamamoto • Hikaru Shibahara
ENK

★★½

An omnibus film directed by (and starring) ENK's top three filmmakers. It begins with the spilling of a toybox, followed by three cockeyed gay-oriented stories. **Yamamoto** delivers a darkly humorous tale of unrequited love; **Shibahara's** story is stylish if not trite; and **Ikejima** concentrates on his forte, a surrealistic mysterious fantasy.

GEISHA (1967)

[Geisha]

director: **Koji Seki**

Akihiko Kanbara • Kaoru Miya

Juri Taniguchi • Koji Satomi

Shin Nihon

★★

Sleazy junk from hack filmmaker **Koji Seki** (i.e., **Whore** [1967], **Abnormal Sex Crimes** (1969), **Erotic Culture Shock** (1969), *et al*) as a wicked gynecologist (**Akihiko Kanbara**) demands bribes and sexual favors in exchange for critical operations. In this case, when a Geisha (**Kaoru Miya**) wants an abortion, her gangster sister (**Juri Taniguchi**) is

forced to sleep with the good doctor.

This film is not to be confused with **Seiichi Fukuda's Vicious Doctor** (1967) which also starred **Akihiko Kanbara**.

GEMINI WOMAN (1984)

[Futago-za No Onna]

director: **Shingo Yamashiro**

Yuki Igarashi • Shoko Ariake

Koji Nanjo • Akira Nakao

Nikkatsu

★★

Nakazawa (Koji Nanjo), the owner of a trendy cafe bar, is a good samaritan. He picks up a girl, **Megumi (Yuki Igarashi)**, stranded in the rain. They are immediately attracted to each other and spend the evening in bed. Since that night, **Megumi** won't leave **Nakazawa** alone; she is constantly bothering him {precursor to **Fatal Attraction** [1987]}. Soon she becomes insanely jealous of his girlfriend, **Akiko (Shoko Ariake)**. **Megumi** kills the adversary by arranging a fire which burns the girl to death. She then pretends to be **Akiko**, attempting to fool **Nakazawa** by covering her face with bandages. It doesn't work.

Shingo Yamashiro helmed a similar love-triangle thriller, **Female Cats** [1983], but he's best known as an actor. Western audiences will recognize him as the lead for **Kiyoshi Kurosawa's** horror movie **Sweet Home** [1989] {see *Japanese Cinema Encyclopedia: The Horror, Fantasy And Science Fiction Films*}.

GENERAL & DECADENT SOCIETY

see CONCUBINE PALACE

GENUINE MASTURBATION:

FINGER PLAY (1988)

[Honban Onanie: Shigi]

director: **Akira Yoneda**

**Shiro Shimomoto • Kyoko Hashimoto
and Yoko Fujita**

Shintocho

★★

This hackneyed plot finds **Shiro Shimomoto** (the only reason to watch) trying to make up his mind between two women. One is a “traditional” Japanese lady, subservient and quiet, while the other – to no one’s surprise – is the complete opposite, a bundle of energy, cheerful and out-going. After lots of soul searching and some erotica which emphasize disparate bedroom techniques, Shiro decides on the conventional girl. But in a last minute twist, the good girl had thought he went away forever and she tries to commit suicide. The ending is happy, however, as Shiro returns before she can actually do the deed.

Akira Yoneda was one of the second-string *Nikkatsu* directors. When the *Nikkatsu* ship went down, Yoneda took his negligible talents to *Shintocho* where he continued cranking out unimpressive pink films. This one, as weak as it may seem, is still probably his best.

GENUINE RAPEsee *Spotlight Section: Hisayasu Sato***GETTING RAPED (1976)**

[Okasareru]

aka **Raped**director: **Masaru Konuma****Junko Miyashita • Maki Mizuno****Akira Hanagami • Shinzo Hotta***Nikkatsu*

★

It’s anybody’s guess as to what director **Konuma** was trying to do here. But the result is a frustrating, irritatingly muddled tale of deception and intrigue. Perhaps, he was attempting to stretch the *pinku eiga*

boundaries to new heights, but became bogged down while compensating for the disjointed plotline. Regardless of Konuma’s intentions, the film itself is a major fiasco which wastes a lot of talent including his own exquisite filmmaking style.

Despite the lurid title, the movie is more accurately a mystery or a thriller. Mitsuko (*Nikkatsu* queen **Junko Miyashita**) has the sensation of being watched. The feeling doesn’t pass. Then, one day, her husband, a jewelry dealer played by **Shinzo Hotta**, invites his product-buyer (**Akira Hanagami**) home for dinner and some drinks. Instantly, Mitsuko realizes this is the man who has been spying on her. When the husband gets drunk and dozes off, Mitsuko is raped by this man. Later, the married couple kill the rapist, hiding his body under the floor. It seems there’s more going on than meets the eye because after the man turns up missing, the big boss of a yakuza ring decides to take revenge against Shinzo and Mitsuko. Meanwhile, the husband tries to kill his wife by burying her alive. Seemingly, he has the intention of running away with his mistress, a diamond trafficker.

GHOST STORY OF SEX (1972)

[Sei No Kaidan]

director: **Giichi Nishihara****Maki Kirikawa • Hiroshi Nishihara***Aoi Eiga*

★

More gutter cinema from director **Nishihara** who made a career of sleazy *pinku eiga*. He’s probably the trashiest filmmaker of them all, with twist plots delivered in an unnerving matter-of-fact style.

For this one, a girl kills herself by biting off her tongue during a vicious rape. Her ghost then haunts the rapist

as he continues to assault a parade of victims. Eventually, he can no longer take the ghostly aggravation and he jumps to his death from the top of an office building.

GIGOLO:

A DOCU-DRAMA (1982)

[Jitsuroku Irogotoshi: The Gigolo]

director: Koyu Ohara

Ryoko Watanabe • Naoki Fushimi

Masayoshi Takigawa • Ryoma Mido

Nikkatsu

★½

Director **Koyu Ohara** helmed a number of *Nikkatsu*'s most adventurous films, earning him the moniker "*King of Pop Art Porn*." But this time he must've phoned in his instructions. The film bears none of his unique traits and could easily be mistaken for any number of other faceless *pink* productions.

Naoki Fushimi is the head of a male escort business in Tokyo. Akira (**Masayoshi Takigawa**) and Kenichi (**Ryoma Mido**) are in training. They look all over the city for women who might be interested in their services. After landing an attractive client (newcomer **Ryoko Watanabe**), they advance to professional members of the gigolo organization.

GIRL AND THE WOODEN HORSE TORTURE (1982)

[Dan Oniroku

Shoujo Mokuba-zeme]

director: Fumihiko Kato

Serina Nishikawa • Shiro Shimomoto

Kazuyo Ezaki • Asami Ogawa

Nikkatsu

★★★

The debut by director **Fumihiko Kato** (no relation to *Nikkatsu* filmmaker **Akira Kato**) finds high school student Nami (**Serina Nishikawa**) preoccupied with masochistic tendencies.

The girl is attacked and abused, on the verge of being raped by a delinquent gang, when teacher Muraki (**Shiro Shimomoto**) rescues her. In the aftermath, he notices that the girl appears to have *enjoyed* the assault. For Nami, the near-rape triggered intense S&M hallucinations, brutal scenarios between her and the good samaritan teacher. Soon she doesn't know the difference between fantasy and reality. Teacher Muraki is accused of raping the girl and gets fired from the school. Two years later Muraki runs into Nami, now a performer at an SM club. Anger bubbles inside him. But the girl is finally happy because he really wants to beat her. Unfortunately, Muraki suffers from a heart attack and dies on the spot. She remains unfulfilled. Ultimately, that's the most satisfying emotion for a true masochist. "*Everything must be a dream*," Nami muses as the film concludes.

Although it's credited to a book by S&M guru **Onirkou Dan**, the movie offers few of his ostensible traits. Only the "fantasy scenes" bear the standard *Dan* characteristics {i.e., frenzied flogging, bondage using an exaggerated abundance of rope, forced urination, and — of course — the wooden horse torture promised by the title}. The rest of the film more closely resembles the *Angel Guts* series (1978-1995), which shouldn't come as a surprise. The script is written by *Angel Guts* creator/mentor **Takashi Ishii**. Characters *Nami* and *Muraki* should have been a clear hint. There's a Nami and Muraki in every film scripted or directed by Ishii {except *Scent Of A Spell* [1985]}. **Takashi Ishii** would also script another SM production, **Rope Sisters: Strange Fruit** (1984), with less impressive results.

GIRL CONDOM PLAY (1984)

[Gal Condom Asobi]

director: Seitaro Ogi**Ami Takatori • Arisa Shindo**
and **Mari Matsumoto**

Tokatsu

★★½ (or ★★★)

Studio director **Seitaro Ogi** continues down *Tokatsu's* "teenie" *abusive sex path* {also see **Revenge For Rape** [1983]} with this ugly motion picture.

Two high school girls (**Ami Takatori** and **Arisa Shindo**) decide to play the *condom game*. They compete with each other to see who can have the most sex partners during the span of one night, keeping the used condom to validate their conquests. But Arisa is killed by a pervert, thus ending the game prematurely.

GIRL HELL: CAPTURED! (1984)

[Shoujo Jigoku: Kankin!]

director: Kaoru Umezawa**Kaoru Kaze • Asuka Urano**
and **Reiko Katsura**

Million Films

★★½

At least **Kaoru Umezawa** enjoys a larger budget here with *Million Films* than he ever saw with his previous grab-bag productions for *Tokatsu* (e.g., **Violated Uniforms** and **Dance Of Lust** [both 1983]). Yet, despite the higher production standards, the plot is stagnant, reminiscent of his lurid *ero-gro* features of the '60s (e.g., **Secret Brutality Of Female Torture** [1969]).

Asuka Urano plays a *dragon lady* madam of a popular nightclub who becomes irrationally angry when her lover (**Kaoru Kaze**) runs away with one of the hostesses. Madam Asuka uses her underworld connections, soliciting help from the yakuza to find the two lowlifes who betrayed her.

Of course, they are tracked down, captured and returned to the Queen Bitch. She and the gangsters torture them mercilessly in the basement of her club until Kaoru promises to never be unfaithful again.

GIRL MISTRESS (1980)

[Shoujo Joufu]

director: Banmei Takahashi(sometimes *Tomoaki Takahashi*)**Cecile Goda • Satoshi Miyata**and **Shiro Shimomoto**

Takahashi Productions

Shintocho

★★★½

By the time **Tomoaki Takahashi** made this award-winning motion picture, with 31 movies under his belt, he was already recognized as "one of the three Pillars of Pink" (along with **Mamoru Watanabe** and **Genji Nakamura**). Perhaps, Japanese cult movie fans are quicker to associate Takahashi with his subsequent horror films, **Door** (1988) and **Door 2: Tokyo Diary** (1991), but historically he will always have a niche in Nippon Cinema for his intricate, highly stylistic *pinku eiga* (not to mention the first film to successfully challenge the government's position of public hair fogging, **New World Of Love** [1994]).

At the same time, some critics insist that Takahashi's major contribution was his ability to rekindle an interest in *pink* among college-age patrons, an audience which had drifted from the genre after *Nikkatsu's* "Golden Period" ended in 1980.

This is a love story between a high school girl (**Cecile Goda**) and an older yakuza gangster (**Shiro Shimomoto**). When Shiro gets arrested, the girl turns to prostitution to buy his way out of prison. As youthful Seru walks the street looking for johns,

she uses the come-on line "*I lost my purse, would you give me \$5?*" It works like a charm, first by endearing her to the mark and then making him cough up more bucks than usual for a trick. One night while whoring, Seru runs into a boy, closer to her age (played by **Satoshi Miyata**), and she discovers *real* love. However her yakuza boyfriend eventually returns from the slammer and discovers she's involved with someone else. In his heart, Shiro knows that the world of a gangster isn't good for young Seru. So, in an overblown ending — purposely designed to milk the melodramatic — Shiro accentuates the solemnity of the yakuza by walking out on the girl, allowing her the opportunity to lead a less complicated life.

Director **Takahashi** made his debut in 1972 with **Escaped Rapist Criminal** {*Fujo Boko Dasso-han*}, but a post-production argument with his producer caused him to leave the industry and reassess his career. A couple years later, Takahashi joined **Tokatsu** as a member of the production crew and part-time editor. In 1975, he moved to **Wakamatsu Studios** where he became a *pink* scriptwriter. **Koji Wakamatsu** agreed to produce a Takahashi helmed project, **Delinquent Record: Juvenile Prostitution** {*Hiko Kiroku: Shoujo Baishun*} in 1976. The director stayed with **Wakamatsu**, averaging five films a year, until the formation of his own **Takahashi Productions** in 1979.

During the **Wakamatsu** years, two movies stand as his best, **Raping The Sisters** {*Shimai O Okasu*} (1977) and **Japanese Inquisition** {*Nihon No Gomon*} (1978). Under his **Takahashi** umbrella, two more films — **Attacking Girls** {*Shoujo O Osou*} (1979) and **Scandal: Pleasure Trap**

{*Scandal: Etsuraku No Wana*} (1979) — received much notoriety. But it's this motion picture, **Girl Mistress**, that confirmed his position in the *pinku eiga*.

Takahashi dissolved his production studio when he joined the **Director's Company** in 1982, shortly after a successful joint venture with ATG (*Art Theater Guild*) for **Tattoo**. During the same time he married **Nikkatsu** actress **Keiko Sekine** (from **Love Letter** [1981]) changing her name to **Keiko Takahashi**. She would later star in numerous hits including his own **Door** (1988).

GIRL RAPE CASE:

RED SHOES (1984)

[*Shoujo Boko Jiken: Akai Kutsu*]

director: **Yasuaki (Yasuro) Uegaki**
Mai Inoue • Yuka Koizumi

Toru Nakane • Kanako Shimazaki
Nikkatsu

★★½

Written by **Rokuro Mochizuki**, future award-winning director of **Another Lonely Hitman** (1995) and **Fire Within** {*Onibi*} (1997), this one tells the story of two naive girls who become rape victims in Tokyo's glitzy underworld.

Director **Uegaki** understands this genre well. Although his best production remains the **Pink Curtain** trilogy (1982-1983), he is no stranger to the grittier side of sex (*e.g.*, **Rape-woman: Dirty Sunday** [1981], **Female Teacher: In Front Of The Students** [1982], **Love Beast** [1983], *et al*). The **Mochizuki/ Uegaki** partnership is a good one.

Every weekend, high school student Mami (**Mai Inoue**) goes to Ibaraki to visit her divorced father. There, she has a very good friend, Megumi (**Yuka Koizumi**). They make plans to vacation together in Tokyo during

summer break. While in the big city, the girls haunt the discotheques where they get picked up by a handsome loner who captures and rapes them.

This is a chic-looking film, exquisitely shot with a sense of urgency. Plus **Mochizuki's** dialogue is clever and hip, without being faddish. However, the story is little more than yet another variation on the *urban paranoia* theme popularized by many pink films in the '60s, like **Report On An Abnormal Situation: Virgin Rape** (1967).

GIRLS' DORMITORY (1967)

[Joshiryo]

director: **Hiroshi Mukai**

Midori Hinoki • Michiko Sakyō

Kemi Ichiboshi • Yoko Shimura

Kanto

★★

Sexual fun and games inside a nurse's boarding school. **Midori Hinoki** is a new student, Masako, promptly seduced by a female resident doctor (**Michiko Sakyō**) and then by the head nurse (**Yoko Shimura**). It's light on story, but heavy on titillating soft-core sex. The film emphasizes lesbian activities, but there's also a fair share of straight sexual coupling.

Michiko Sakyō is better known for her roles in **Kanto's** sleazy horror films, like **Female Bodies Are Disappearing**, **Snake Lust** and **Vicious Doctor** (all 1967). She seems out of place here in a comedy.

GIRL'S PLEASURE:

MAN HUNTING (1977)

[Yokosuka Otoko-gari:

Shoujo Kairaku]

director: **Toshiya Fujita**

Kaori Ono • Jun Nakagawa

Akira Takahashi • Shigeru Yazaki

Nikkatsu

★★

A woman gets attacked and raped while her husband is forced to watch. This horrendous ordeal destroys their marriage. The wife's 17 year old sister, **Kikko (Kaori Ono)**, decides to find and take revenge against the rapist. With her best friend **Meiko (Jun Nakagawa)**, **Kikko** begins the investigation. Within a short time, they locate the man (**Akira Takahashi**) and capture him. For the remainder of the film, the two girls torture and whip him.

Regardless of the negligible plot, this film offers something extremely rare in Japanese S&M, *a male as a victim*. Often, pink movies will show a man being tortured psychologically {i.e., forced to watch as his wife is raped, or threaten with the loss of his company, or somehow stripped of his self-respect}, but this was the first film (for **Nikkatsu**, anyway) which revels in a lengthy S&M session involving a masochistic male.

Equally unusual is **Toshiya Fujita's** involvement in this project. The film is, unequivocally, not typical of his style. This is an odd blemish in his distinctive career (e.g., **August: Wet Sand** [1971], **Sweet Scent Of Eros** [1973], **Give Me A Slow Boogie** [1981] *et al*).

GLORIOUS MOMENT:

A WOMAN'S ROLL (1972)

[Haresugata Onna Emaki]

director: **Isao Hayashi**

Setsuko Ogawa • Hiroshi Gojo

Nikkatsu

★

Lecherous banker **Minoya** trains a virgin (**Setsuko Ogawa**) in the techniques of lovemaking and offers her as a sex toy to the Minister of Finance in exchange for certain favors.

But seemingly the girl has developed a natural talent for the job; she has become too good in the art of seduction. The government official is bewitched by her. He ends up losing his job, exposing Minoya's corrupt bank in the process. The only one to emerge a winner is the girl, who now understands the joy and power of sex. She bathes herself in the blissful world of carnality.

Nikkatsu nonsense. A severe penalty for early withdrawal.

GLORY WOMEN

see **OH! WOMEN: DIRTY SONG**

GO! GO!' MIGHTY GUY: SEXUAL FRUSTRATION OF YOUTH (1975)

[Iku Iku Mighty Guy:

Seishun No Monmon]

¹When referring to an orgasm, the Japanese say "go" instead of "come." In the throes of sexual ecstasy, the term "I'm going" would be used rather than the American slang "I'm coming." Thus, this title is designed as a double entendre.

director: Kazuyuki Izutsu

Kan Mikami • Moeko Ezawa

Yuko Akane • Hirotsugu Suenaga
Shinei Club

★★★

Before director **Izutsu** won his awards for the mainstream hits **Delinquent Empire** {*Gaki Teikoku*} (1981) and **Kishiwada Delinquent Gang** [*Kishiwada Shonen Gurentai*] (1996), he made this entertaining youth oriented *pinku eiga*.

In a countryside farming community, three frustrated juvenile delinquents — forever imitating the toughguy movie stars, while dreaming of running away to Tokyo — spend their days teasing the girls at the textile factory. One day the boys successfully manage to pick up three hot tarts for an evening of fun-n-games. The film ends with Kan (**Kan Mika-**

mi) leaving his buddies and taking off for the big city.

GO, GO—

SECOND TIME VIRGIN (1969)

[Yuke, Yuke— Nidome No Shojō]

director: Koji Wakamatsu

Mimi Kozakura • Hatsuo Yamaya
Wakamatsu Productions

★★½

Two misfits become an unlikely couple in this controversial film from Director **Wakamatsu**. The girl seems to attract rapists like a magnet. During the film she is sexually assaulted three different times, gang-raped twice. Her new boyfriend is an introverted wacko who has just killed his parents and another couple after being disgusted by their behavior during a Friday night swinger's orgy.

Together, this boy and girl sit on the rooftop and discuss world problems, teen loneliness and parental responsibility. They also find time to kill the four rapists and their girlfriends. Towards the end of the film, the two fall asleep and dream (in the only color sequence) of **Roman Polanski** and **Sharon Tate** and the *Helter Skelter* murders. After they wake up, the two commit suicide by walking off the top of the roof, hand in hand.

If there's a message beyond the obvious, it's lost on the author's of this book. **Wakamatsu** remains an interesting director due to his obstinate disregard for social standards. But unfortunately, he doesn't make the alternative, cultural anarchy, seem very appealing either. His next film would be **Orgasm of Angels** (1970).

GOODBYE FRIEND

[Saraba Tomoyo]

director: Shuji Kataoka

Junichi Aoyama • Shingo Kawasaki

and **Ren Ohsugi**
ENK

★★★½

One of *ENK*'s most ambitious productions, succeeding far beyond the archetypical sub-genre roots of a "gay film." **Shuji Kataoka** helms the project with a sly wink at the audience (similar to his legendary *Roper From Hell* series). If there's a problem with the film, it's the predominantly inexperienced cast. Only **Ren Ohsugi** brings any kind of seasoning to the elaborate tongue-in-cheek adaptation.

This gay parody of *Walter Hill*'s (uncredited) *Streets Of Fire* (1984) finds **Junichi Aoyama** playing *Diane Lane*'s role. He's a pretty pop singer who gets kidnapped by a gang of sadistic bikers. **Ren Ohsugi** is the hero, an ex-lover who reluctantly agrees to rescue the boy in exchange for a substantial reward.

Perhaps, the first *pink* Musical.

GREAT EDO: SECRET STORY OF A FEMALE DOCTOR IN TROUBLE (1975)

[Ohedo: Maruhi Onna Isha Arashi]

director: Masaru Konuma

Yuko Katagiri • Moeko Ezawa

Junko Miyashita • Seiji Tanaka

Nikkatsu

★★

During the historic Edo era, Osen (**Moeko Ezawa**) is a female doctor specializing in abortions. Chokichi (**Seiji Tanaka**) doubles as her assistant and — when the need should arise — her occasional sex partner. One day, while Dr Osen is away enjoying a hot springs vacation, a new patient Ofuji (**Yuko Katagiri**) comes to the clinic in search of an instant solution to her budding problem. Intern Chokichi is immediately obsessed with the girl and wants to bed

her. However, Ofuji is more interested in getting an abortion than knocking kneecaps with Chokichi. So, even though he's never performed the operation before, Chokichi agrees to do it right then and there. After all, he had watched Dr Osen many times—and, besides, *what a perfect opportunity to impress the girl*. Chokichi plays doctor; surprisingly, everything goes well. That is, until the real doctor comes home early.

Madcap abortion fun! Try to pull this one off in the United States.

GROTESQUE PERVERTED SLAUGHTER (1976)

[Gendai Ryoki Sei Hanzai]

director: Giichi Nishihara

Keiko Sugi • Kiyoshi Nakayama

and **Yuri Izumi**

Aoi Eiga

★ (or ★★★½)

The film opens with a long, steamy love session. But it's not long enough for Maki (**Keiko Sugi**). She wants *more* from her lover Seiji (**Kiyoshi Nakayama**) and blames him for turning her into a horny woman. But there's a problem. Seiji's a married man and he can't stick around for an encore. He's got to get home to Yuki (**Yuri Izumi**).

For a goodly part of the movie Maki mopes around and whines alot. Seiji convinces her that he doesn't love his wife and is going to leave her soon. One night Maki sneaks by his house and finds him screwing Yuki, whispering "I love you" in her ear.

Enraged, Maki hires two yakuza toughguys to kill the little woman. But they rape her instead. Maki decides the direct approach might be best and she arranges a face-to-face with Yuki. This explodes into a vicious catfight. Eventually, wife Yuki

wins and, in graphic detail, dismembers Maki's body. The film ends with her husband coming home from work and making love to her, as body parts are decaying under the bed. He complains about the terrible odor but Yuki changes the subject by announcing that she's pregnant. She doesn't, however, tell him that the baby might not be his.

This is probably director **Nishihara's** best film, but that's like choosing from ratbite fever, jungle rot, or tick-borne typhus. They're all pretty bad.

GROUP RATE

see *Spotlight Section: Kazuhiro Sano*

GYNECOLOGY WARD:

"CARESS ME TENDERLY" (1981)

[Fujin-ka Byoto: Yasashiku Monde]

director: **Junichi Suzuki**

Junko Asahina • Yukiko Tachibana

Asami Ogawa • Kazunori Shinkawa

Nikkatsu

★★★

Stylist **Rie (Junko Asahina)** thinks she's got a tough life. Her biggest problem is trying to decide which man she'd rather marry, an older divorced father or a younger photographer from work. But when Rie is confined to a hospital ward for a few days, she begins to realize how inconsequential her dilemma truly is. She is sharing a room with two women, a prostitute and stripper. And she's subjected to their tales of sadness and despair. One is preparing for an operation to remove her uterus due to a infection caused by venereal disease, and the other had attempted suicide after getting dumped and beat up by her boyfriend/pimp.

This is the debut by **Junichi Suzuki** (no relation to *Seijun Suzuki*). It excels in strong characterization and a

plot which accentuates female bonding, two rare qualities in *Nikkatsu roman-porno*. Despite the most obvious problem with the film — the incomplete storyline {for instance, Rie never decides which man she'd rather marry} — Suzuki has delivered a project alive with feeling and a sense of importance. Upon its release, the movie received much praise. And many critics predicted a bright future for the young filmmaker.

Initially, he must have severely disappointed those critics. Suzuki walled through a assortment of offensive pink exploitation {e.g., **Uniform Flesh Slave** [1985], **Women In Heat Behind Bars** [1986], **Erotic Flesh Bondage** [1987], *et al*} before he finally helmed an "A" picture. In late 1987, the director won *Nikkatsu's* Best Film award for **Angel Guts: Red Rope**. This notoriety caught the attention of *Shochiku Studios* boss **Kazuyoshi Okuyama** who offered him a contract. Suzuki accepted and changed his name from *kanji* symbols to *hiragana* {phonetic spelling}. Although it appears the same when translated to English, the alteration successfully distanced him from the rough pink roots.

He did an about-face at *Shochiku*. His first release was **I Want To See Marilyn** (1988), a hit about a lost dog trying to find his owner. Suzuki is fondly remembered for another family smash, the comedy **Robinson On The Sand** {Suna No Ue No Robinson} (1989). In 1992, he produced the American film **In The Soup**, directed by **Alexandre Rockwell** and starring a young **Steve Buscemi**.

GYPSY ROSE:

A DOCU-DRAMA (1974)

[Jitsuroku: Gypsy Rose]

director: Shogoro Nishimura
 Maya Hiromi • Nagatoshi Sakamoto
 Akimi Nijo • Hiroshi Gojo
 Nikkatsu

★★★½

She officially changed her name from Rose Marie to *Gypsy Rose* in 1952 (presumably as a homage to the famous American stripper Gypsy Rose Lee). This is the true story of her short, tragic and explosive life. She died in 1967 at age 31.

The docu-drama {*jitsuroku*, a word popularized by *Chusei Sone's Professional Sex Performers: A Docu-Drama* in 1973} begins when Rose is 15 years old. With dreams of show biz fogging her head, she runs away from her home in the rural farming community. In Tokyo the girl meets a show director, Masakuni (Nagatoshi Sakamoto), who immediately takes responsibility for her. Under his guidance, Rose becomes an elegant stripper, booked immediately into the swank nightclubs of the city's entertainment district. Rose and Masakuni also become romantically entwined. But he's a selfish lover who can't satisfy the girl. Eventually, Rose turns to alcohol for comfort, resulting in a career nose dive. She loses both her popularity and her boyfriend/manager. Gypsy Rose finds herself performing in one lowrent grind house after another until her liver fails and she gives up the ghost in a sleazy backstage dressing room.

This sad, uncompromising look at Gypsy Rose is accentuated by some stirring striptease numbers. Newcomer **Maya Hiromi** proved herself an exceptional talent in the title role. She became a big star immediately upon the release of this film. *Nikkatsu* was not prepared for the overwhelming success story. The studio pushed her into a collection of

mediocre films {e.g., *Season Of Lust: A Trail Of Honey From An 18 year Old* (1974), to *Red Light District: Woman In The Honmoku Brothel* (1975), to *Female Teacher: Boy Hunt* (1975)} until Ms Hiromi did what no other actress had been willing to do. She broke the contract, declaring herself a free agent. *Toei* immediately signed the starlet to a nonbinding agreement. But they had the same "placement" problem as *Nikkatsu*. Instead of developing a new project for the actress, they stuck her in an Edo sex piece which was already in production, *Concubine's Palace* (1976). Ms Hiromi was lost playing second fiddle to **Eiko Matsuda**.

HANGING LUST

see **FEMALE BONDAGE TORTURE**

HANGING

UPSIDE-DOWN BONDAGE

see **ROPER FROM HELL** series

HANZO THE BLADE (1972-1974)

[*Goyokiba*] *Three Episodes*

aka **Fangs Of The Detective**

aka **Razor**

This series is easily the most outrageous of all the *chambara*. **Shintaro Katsu** plays Hanzo "Blade" Itami, a master detective living during the Edo Period who has a most peculiar way of interrogating his female suspects. He tortures them with his penis. Yes, Hanzo has been working-out for years, and his male member is as strong as... well, as strong as a blade. In his private gym, which looks a lot more like a torture chamber, he has a stone block with a penis indentation. Hanzo puts his "big business" in place and pounds on it with a hammer. This is only one of his many *exercises*— there's really no

need to go into more. Suffice it to say, Hanzo's dick is very strong. And when he uses it for interrogation, he gets the answers he wants.

This *Toho* series is based on a *gekiga* (an adult-oriented manga) by **Kazuo Koike**, author of the *Baby Cart* series. Despite the erotic, if not misogynist, nature of these movies, they were not considered pink films. In fact, these flicks played to mainstream audiences throughout Japan. A definite lesson in culture shock.

The first entry [*Fangs Of The Detective*] deals with four criminals who escape from an island jail and return to Edo. The police are under pressure to round up the convicts quickly. If only somebody knew where they are hiding— Hanzo “questions” Omino (**Yukiji Asaoka**), a girlfriend of the bad guys. She has no choice, the girl talks. The criminals are hiding inside the shogun's palace where some political mischief is going on. Hanzo sneaks into the castle, “interrogates” a few concubines and gets to the bottom of things.

#2 [*Hanzo's Torture Hell*] is the trashiest of the three entries. After he “interviews” a suspected thief, Hanzo believes wholesale corruption is going on inside a Shinto shrine. If his information is correct, evil nuns are running an abortion clinic within the walls of the temple, not to mention a flesh trafficking racket. Of course, Hanzo investigates and interrogates lots of bad woman.

In the final episode [*Hanzo the Devil, the Flesh and Gold Coins*], Hanzo hears stories of a ghost who appears in a swamp near Edo castle. After “questioning” a suspected shoplifter, he believes the supernatural gibberish is a cover-up for something much bigger, like a treasure chest of stolen coins. He “pokes

around” and discovers the truth.

Here are the Hanzo films:

► **Fangs Of The Detective** (1972)

[Goyokiba]

aka *Sword Of Justice* (USA)

director: **Kenji Misumi**

Shintaro Katsu • Yukiji Asaoka

Mari Atsumi • Ko Nishimura

► **Razor Hanzo's**

Torture Hell (1973)

[Goyokiba: Kamisori Hanzo Jigoku-zerne]

aka *The Snare* (USA)

director: **Yasuzo Masumura**

Shintaro Katsu • Ko Nishimura

Hosei Komatsu • Masami Muneda

► **Hanzo the Devil,**

the Flesh and Gold Coins (1974)

[Goyokiba: Oni No Hanzo

Yawahada Koban]

aka *Who's Got The Gold* (USA)

director: **Yoshio Inoue**

Shintaro Katsu • Ko Nishimura

Mako Midori • Daigo Kusano

all films listed above are Toho

HARD FOCUS: EAVESDROP

see *Spotlight Section: Hisayasu Sato*

HARD LESBIAN: GENUINE TONGUE TECHNIQUE (1992)

[Hard Les: Honban Zetsugi]

director: **Yutaka Ikejima**

Chisato Ariga • Mako

and **Satomi Shinozaki**

Excess

★★★

Yutaka Ikejima joined **Shuji Terayama's** stage theater as an actor in the late '70s. He eventually moved to motion pictures, premiering in **Genji Nakamura's Semi Documentary: Housewife Prostitution Team** (1981). During the next seven years, Ikejima appeared in more than 500 pink films, before turning his talents to directing in 1988. Initially, he concentrated on AVs {*Adult Videos*}. His theatrical debut came in 1991 with

The Masturbating Lesbian {*The Onanie Les*}. Ikejima is married to **Kyoko Godai** (*Hisayasu Sato*'s notorious scripter; see spotlight section *Four Kings Of Pink*, page 463) who also writes most of his films. Many *pinku eiga* fans insist he will be the genre's next big director.

Traditionally, lesbian movies are "dishonest projects" made for a leering male audiences, men who enjoy seeing "two naked female bodies for the price of one." However, Ikejima's lez films break the stereotype. He (and scriptwriting wife, Godai) are more interested in character portrayals, *les mellos* {lesbian melodramas or soap opera}, with gay women living their lives in traditional male roles (sometimes brandishing *macho* emotions like sexual jealousy and rage which result in murder).

In this story, a straight nude model (**Chisato Arigo**) becomes thoroughly infatuated with a lesbian (**Mako**) after a freakish seduction. The woman falls madly in love with Mako, but the experienced lesbian is notoriously promiscuous. After much heartache and many tears, Chisato realizes that the only way she can totally possess her loved one is by killing her.

HARD SCANDAL:

SEX DRIFTER (1980)

[Hard Scandal: Sei No Hyoryu-sha]

director: Noboru Tanaka

Ako • Rie Kitahara

Yudo Yoshikawa • Akinori Nozawa
Nikkatsu

★★½

Director **Tanaka** spins a distressing tale here, as he underscores three generations and their inability to relate to one another. It's a story of utter madness, especially in its concept of sex.

Junior high school student Yudo

(**Yudo Yoshikawa**) spends his nights hanging out at the disco; his parents are more interested in dealing with their swapping partners than taking care of their son. One evening, while he's shoplifting, a young woman (**Ako**) gives him a hand and helps him pull off the snatch. Yudo, mesmerized by the woman, follows her to find out where she lives. Then he attacks and rapes her.

HEADLIGHTS

IN THE RAIN (1972)

[Ame No Headlights]

director: Masaru Konuma

Mari Tanaka • Shusaku Muto

Nikkatsu

★★½

Romantic melodrama. After Maki (**Mari Tanaka**) is betrayed and dumped by her fiance, she responds emotionally to the consolatory overtures from a truck driving friend Seiji (**Shusaku Muto**). Soon their relationship blossoms into love {or at least lust}. But the trucker is a family man who feels guilty over his indiscretion. And so Maki leaves him. Trucker Seiji begins searching for her everywhere, and when it appears they will be reunited (the would-be lover learns that Maki has taken refuge in a nearby resort village), he finds that she was just killed in a car accident.

Attitudinally similar to **Jacques Demy's Umbrellas of Cherbourg** (1964), without the songs, of course. This is director **Konuma's** second movie for *Nikkatsu*, preceded by **Call Of The Pistil** (1971) and followed by the **Female Teacher** films in 1973. But he will always be remembered for elevating S&M to an art form in **Wife To Be Sacrificed** (1974).

HELL OF ROSES (1980)

[Dan Oniruko Bara Jigoku]

Director: Shogoro Nishimura
Junko Mabuki • Yuki Yoshizawa
Shu Wada • Satoshi Ida
 Nikkatsu

★

Sawamura (**Shu Wada**), a second-rate photographer, is jealous of his apprentice (**Satoshi Ida**). The boy has gotten engaged to Sawamura's ex-mistress, pop-singer Keiko (**Junko Mabuki**). The spurned bossman invites Keiko to his mountain vacation house for "an important meeting." There, he captures and tortures her. The sadistic activities are interrupted by his infuriated wife who takes a whip to the young girl. Sawamura is angry with her for taking away his fun. He attacks and tortures his wife too....

...Long ago, director Nishimura put a gun to his head and blew his brains out.

HELL PIT (1968)

[Anajigoku]

aka Brothel In Hell

director: Kaoru Higashimoto
Nami Katsura • Risa Minakami
Mari Nagisa • Kohei Tsuzaki
 Uematsu

★★½

Better-than-usual production values and a competent cast elevate this story (about an evening in a Japanese whorehouse) to unexpected heights. Nothing much by way of *plot*, but the girls are diverse and, at times, endearing. However, the tale is darker than usual; some of the clients with their sadistic fetishes take the fun out.

Risa Minakami and **Mari Nagisa** often work together in Japanese sex movies {see *Sweet Wedding Night*, *Blue Movie: Estimation*, *et al*}. They bring a distinctive charm to their projects.

HIDDEN CAMERA:

HOUSEWIFE IN ACTION (1983)
 [Uradori Honban Hitozuma]

director: Jiro Komoro

Madoka Minazuki • Arisa Shindo
 and **Megumi Kishimoto**
 Shinto

★★

Director **Jiro Komoro** is one of the survivors from the first wave of *pinku eiga* (e.g., *Rip Of The Flesh* [1969]). Here he joins three of the neo-pink starlets from the '80s for an interesting variation on the *housewife-finds-illicit-sex* tale.

Reiko (**Madoka Minazuki**) becomes a porno actress to help her husband pay off his debts to a yakuza loan shark. But then she winds up falling in love with the college student who plays the romantic lead in her movie.

Madoka Minazuki started with *Nikkatsu* for the instantly forgettable **Koichiro Uno's Wet And Leering** (earlier in 1983). She became a pink free agent afterwards; her contract was picked up by *Shinto Studios*. They gave her star treatment. **Arisa Shindo**, on the other hand, left *Shinto* to join *Nikkatsu* in 1985 when she made **Pink Physical Examination**.

HIDDEN CAMERA REPORT:

DARK SHOT!

see *Spotlight Section: Hisayasu Sato*

HIDDEN VIDEO MANIAC:

UNIFORM HUNT

see *Spotlight Section: Hisayasu Sato*

HIGH CLASS CALL GIRLS:

LADIES FROM HELL (1990)

[The Kokyu Baishun:

Jigoku No Kifujin]

director: Shuji Kataoka
Kazuhiro Sano • Saki Kurihara

and **Shiro Shimomoto**
Shinto

★★★

Saki Kurihara plays a mistress who becomes a call girl to pay off her married lover's embezzlement debt. At her new job, the manager (**Shiro Shimomoto**) teaches Saki everything she needs to know about becoming the best little whore in the business. The most important lesson is that she must become an actress, pretending to be in love with all of her clients, treating them all like they mean something special to her. Saki becomes a great prostitute. And soon, even the manager has fallen under her charm. He proposes marriage and offers her a chance to get out of the business. But, in an ironic bittersweet conclusion, Saki turns him down explaining that he too has become a victim of her cold acting ability.

This erotic character-study is a major departure for director **Kataoka** who spent the better part of his career refining the *Violent Pink* arena into something resembling art {e.g., the **Roper From Hell** films [1985-1986], the **Subway Serial Rape** series [1985-1988], *et al*}. This movie was heralded as a new direction for Kataoka and company.

HIGH HEELED PUNISHERS (1994)

(Oshioki Haihiiru)

director: **Takashi Kodama**

Misuzu Saiki • Manami Morimura

Minori Sonoda • Tsutomu Hori

Shishi Productions

★★½

A wildly entertaining but ultimately cheap-thrill production from former *Nikkatsu* pink director **Kodama** (e.g., **Comfort Tutor** [1982]).

Three waitress are secretly crime fighters, of sorts. They are actually enforcers for a *revenge company*.

Mistreated and/or abused women hire them to dish out brutal paybacks to male bullies. Most of their activities are directed at harming the genitalia of the male victims (usually rapists), whether it be with impotence-inducing injections or with leather restraints and various torture devices. Males in the audience may be squirming in their seats, but it's all done tongue-in-cheek.

Perhaps the oddest aspect of this movie is the high-heeled punishers themselves. Considering their pro-feminist occupation, they wear hardly any clothes. Decked out in leather bustiers, T-Backs, garter belts, fish-net hose, and foot crunching high heeled boots, they fight the good fight while giving the audience a great view of their charms. And then — presumably because they work up quite a sweat — director **Takashi Kodama** includes an overly generous number of shower sequences.

The female freedom fighters are real-life members of a Japanese pop group known as the **D-Cats**. They also perform the theme song to prove it but, all-in-all, they aren't bad actresses, playing the roles with crack-owl seriousness. Undoubtedly, the film is inspired by the highly successful **Rapeman** series (see separate listing), but there are enough divergences for the movie to stand on its own.

HIGH NOON RIPPER (1984)

[Mahiru No Kirisaki-ma]

director: **Yojiro Takita**

Kaoru Orimoto • Toru Nakane

and **Shiro Shimomoto**

Shinto

★★½

After the success of his **Serial Rape**, a 1983 sexual thriller, **Yojiro Takita** divided his filmmaking inter-

ests. He continued helming the popular **Molester's Train** comedy series (1982-1986), but he also began producing some films, like this one, which explored the darker regions of sexual violence. **High Noon Ripper** is co-scripted by **Shiro Yumeno** who later developed into a major screenwriter after his partnership with director **Hisayasu Sato** in 1985 (e.g., **Sex Virgin Unit: Party Of Beasts**).

Takita has created a "*pink psycho horror film*" enhanced by the loneliness of urban life. His film follows the traditional thriller formula. The plot deals with an unidentified slasher who strikes in the afternoon, killing hookers after they service businessmen on a lunch break. A young camera geek happens to snap a picture of the Ripper during one of his vicious slashings. He sells the photo to a tabloid where the editor (**Toru Nakano**) decides to play amateur sleuth and reveal the killer's identity. In an unexpected (and contrived) ending, the High Noon Ripper is unmasked as a female feature writer working for the same newspaper.

HIGH SCHOOL COED

see **ANGEL GUTS**

HIGH SCHOOL EMANUELLE:

WET SATURDAY (1978)

[Koko Emanuelle: Nureta Doyobi]

director: **Nobuyuki Saito**

Minako Mizushima • Machiko Ohtani

Yuko Asuka • Rei Okamoto

Nikkatsu

★★

The only member of the cast with any real acting experience is **Rei Okamoto** (she's been down this pubescent path before in *Chusei Sone's 100 High School Girls: Secret Motel Report* [1975]). But Ms Okamoto has virtually nothing to do in her

thinly written teacher role. The *teenagers* are the center of focus in this *youth-out-of-orbit* story. Despite the cutsie title, this bleak movie should not be confused with titillating **Emanuelle** films from Europe. High school student **Akiko (Minako Mizushima)** is being tutored by upper-classman **Yuko (Yuko Asuka)**. The girl, however, pays more attention to Yuko's handsome boyfriend than to her studies. But the boyfriend is more concerned with finding the driver of a cherry red car, a man who allegedly raped his old girlfriend, thus causing her to commit suicide. Yuko, on the other hand, doesn't care about her boyfriend or his burning crusade for vengeance. She's a cocaine addict, more interested in tutoring kids and turning tricks to support her drug habit.

This is **Nobuaki Saito's** directorial debut. He continued with **Nikkatsu** through 1981, averaging one movie a year {his next film would be **Woman Of The Afternoon: Incite!**}, until he resigned to follow a freelance producer/ scripter career. He returned to Nikkatsu in 1987 (under the pseudonym **Mizumaru Saito**) for **Captured Mother And Daughter: She-Beast** which the studio lauded as its best film of the year. Following that solo venture, Saito moved to a successful string of TV dramas, culminating with a televised version of the popular XX series called **XX: Graceful Beast {XX: Shinayakana Bijū}** (1997).

HIGH SCHOOL EROTOPIA:

RED UNIFORMS (1979)

[Koko Erotopia: Akai Seifuku]

director: **Shiichi Shiratori**

Jun Takahashi • Kanji Kume

Hiroshi Fujino • Etsuko Hara

and **Moeko Ezawa**

Nikkatsu

★★

By the time director **Shiratori** hit his stride, he was helming essentially two type of films, the movies culled from books by **Koichiro Uno** {see listing under **Uno**} and prurient high school sex comedies. This one, obviously, falls into the latter category.

Three *movie nerds* quit the school Film Club because they aren't happy with the "square activities." They decide to start their own club which — they procrastinate — will produce a pink film for the High School Festival. The boys secure parttime jobs to fund the project, but the big problem is they can't find any actresses willing to be in their movie. After lots of scouting {arguably the most entertaining section of the film}, they unearth only a middle age woman (**Moeko Ezawa**) who agrees to work with them. The boys, however, never get their project off the ground. Rather, they dupe their actress into thinking the movie is being made while they eagerly take turns riding her.

Moeko Ezawa, in a less than elegant role, is the perennial older woman with a horny streak. She has played a similar parts for many years, commencing with director **Shiratori's** *Crazy Season* in 1973.

HIGH SCHOOL GEISHA (1968)

[Kokosei Geisha]

director: Taro Yuge

Masako Mizuki • Junko Yashiro
Mari Atsumi • Yukiko Tsuyama
Daiei

★★

Here's another attempt by **Daiei Studios** to infiltrate the budding sex market, but remain a "respectable company" at the same time (also see *Memoirs Of A Sex Doctor* [1968]).

Masako Mizuki continues to take advantage of her youthful appearance (she was actually 22 when she made this film, *Teenage Sex Problems* and her other *high school sexposes*). Here, she and her friends become part-time geishas for extra money and "valuable knowledge about life and love." Eventually the police get involved as they crack open a sex scandal that exposes lecherous members of the High School PTA.

HIGH SCHOOL GIRL (1980)

[Joseito]

director: Kichitaro Negishi

Machiko Ohtani • Yoko Kurita
Yususuke Koike • Keiko Aikawa
Nikkatsu

★★

This Japanese version of **Adrian Lyne's** *Foxes* (also made in 1980), serves as director **Negishi's** follow-up to the blockbuster *From Orion's Testimony* (1978). Unfortunately, it pales by comparison.

Kyoko (**Machiko Ohtani**) and Yuki (**Yoko Kurita**) are 16 year old high school girls. Both of them are still virgins even though they are becoming very interested in the opposite sex. One day, Kyoko meets a married man and instantly falls in love. She loses her innocence while learning a valuable lesson in human nature at the same time. Meanwhile, Yuki can't stand living under her mom's overly protective rule. The girl runs away from home, finding shelter in the home of a friend where she has a close call with rape.

Kichitaro Negishi's next film would be *Wet Weekend* (also 1979).

HIGH SCHOOL GIRL:

OPEN LIPS IN SUMMER (1980)

[Jokosei: Natsu Hiraku Kuchibiru]

director: Akira Kato

Ayako Ohta • Nami Misaki
Hiroshi Fukami • Hirokazu Inoue
 Nikkatsu
 ★½

Shoko (**Ayako Ohta**) is a country girl, attending high school at night. One evening, on her way home, she's raped by a Akira (**Hiroshi Fukami**), a traveling salesman from Tokyo. Shoko considers this a "great opportunity," providing her with a way to get out of her drab rural life. She follows Akira to Tokyo, moving into his apartment {"*You raped me, now take care of me!*"}. In reality, Shoko has ulterior motives for going to Tokyo. She wants to see her Junior High School teacher, Masaki (**Hirokazu Inoue**), the man who originally deflowered her when she was much younger. Back at that time, after seducing the girl, teacher Masaki zipped off to Tokyo with her sister. Today, as Shoko discovers, they are living a miserable life in a rundown urban neighborhood. So, she starts thinking *things aren't so bad with Akira*. And the beleaguered rapist tells her that he loves her. Everything is right with the world.

HIGH SCHOOL

GIRL'S DIARY (1981)

[Jokosei Nise Nikki]

director: Nobuyoshi Araki
Rika Arai • Yoko Morimura
Koshiro Asami • Naomi Hagio
 Nikkatsu

★★

In real life, **Nobuyoshi Araki** is a famous Japanese photographer who specializes in particularly nasty poses of nude females. He's known for his ability to take a woman off the street and turn her into a "wet sexpot." On paper — at least — **Araki** as a *pink* director must've seemed like a great idea. But his fans, expecting the out-

rageousness of his photo books, walked away from the theater disappointed. The movie failed. Today it is regarded as "*Nikkatsu's great underindulgence*," merely the whim of a famous photographer.

The story is the visualization a high school student's daydream {or is it?} which finds Rika (**Rika Arai**) chosen as a centerfold for a man's magazine. The opportunity introduces her to a series of dazzling, hedonistic experiences. For example, when she goes to the photography studio, Rika walks into a room where a big orgy is being filmed. Then the girl goes to a hotel; she's captured and her pubic hair is shaved. Afterwards, Rika waltzes to a bar where she is licked all over her body, then gang raped. When Rika wakes up in her bed, neither she nor the audience knows if everything was a dream or not.

► HIGH SCHOOL TEACHER: SWOON! (1985)

[Koko Kyoshi: Shisshin!]

director: Fumihiko Kato
Rena Kuroki • Mari Somei
 Nikkatsu

★★½

► HIGH SCHOOL TEACHER: MATURING (1985)

[Koko Kyoshi: Seijuku]

director: Shogoro Nishimura
Rei Akasaka • Ryoko Watanabe
 Nikkatsu

★★

Kumi (**Rena Kuroki**) lost her virginity in a rape three years earlier. Now, she's a high school teacher who must face the son of the rapist when the boy becomes one of her students. His presence sparks emotions which she thought had long ago died. Poor Kumi can't control her lust for this boy, the offspring of her first "*encounter*."

Director **Fumihiko Kato** didn't make many films {limited to **Girl And The Wooden Horse Torture** [1982] and **Exotic Mask In Hell** [1988]}, but — despite the exploitive titles and contemptible scripts — they are among the finest of **Nikkatsu's** output in the '80s.

On the other hand, the sequel to his **Swoon!** is typical sex-film fodder from shock king **Shogoro Nishimura**. In **#2 (High School Teacher: Maturing)**, the plot deals with a randy teacher who can't keep her hands off the students. The film was promoted with a lurid catch phrase: *"I'll give you what you want but do it to me tenderly!"*

HISTORY OF JAPANESE SEXUAL BEHAVIOR: FORCED DOUBLE SUICIDE (1968)

[Nihon Sei Fuzokushi Murishinju]

director: Hiroshi Mukai
Kemi Ichiboshi • Toshio Tanaka
Mari Nagisa • Kiyoko Takeda
Asakura
★★½

Despite the low budget, this **Asakura Production** is a surprisingly successful attempt at combining the new sex genre with a more traditional film narrative. It's the story of two young lovers, Yae (**Kemi Ichiboshi**) and Jintaro (**Takashi Yajima**), who are discovered in illicit embrace by a traditionalist town father (**Toshio Tanaka**), the head of the local fishing industry. The villagers force the two teenagers to commit suicide, thus purifying their violated souls. A somber look at Nippon traditions and calloused morality.

During the first wave of Japanese pink films (1967-1971), **Kemi Ichiboshi** made a career of playing a violated innocent. Her most famous

movies are **Raped Virgin's Diary** and **Perverved Virgin** (both 1968). Meanwhile, **Mari Nagisa** seemed to star in every independent sex film during the same period of time. She also worked with **Hiroshi Mukai** numerous times, most famously in **Blue Film: Estimation** (1969) and **Modern Female Ninja: Flesh Hell** (1969). The director's best known venture is **Deep Throat In Tokyo** (1975). {See separate listings for all the above mentioned titles.}

HOLE (1967)

[Ana]

aka **The Pit**

director: Kensuke Sawa
Kaoru Miya • Setsu Shimizu
Kemi Ichiboshi • Kaori Aihara
Asia Film

★½

This is an early film from **Kensuke Sawa** who never actually became a great (nor even good) director, but he managed to develop his talents far beyond this meager entry (as evidence in 1968's **Crazy For Lust**). Here's the gimmick: it's supposed to be a true documentary on lesbian sex in Japan, but the segments are so obviously staged and the camerawork is so *purposely* inept that it doesn't succeed much past the industrial film level.

HOMETOWN PORN:

TURTLE LICKING¹ (1983)

[Furusato Porn: Kame-san Shaburi]

¹*Turtle licking* is a euphemism for oral sex.

director: Minoru Inao
Ami Takatori • Usagi Aso
and **Asuka Urano**
Toei Central Film

★★

Minoru Inao remains a competent independent director who's best known for **Shinto**'s **Molester's**

Train episodes which ran in tandem to *Yojiro Takita*'s popular series (1982-1985). He specializes in sex comedies, usually dealing with married couples (e.g., **Masturbation Lesson** [1983]), rather than the more fashionable youth-oriented films.

This one is like an episode of *Li'l Abner* gone wild, as a mayor and municipal administrator go out hunting for sexual adventures in a rural town. The home-spun comedy is punctuated by an abundance of backwoods beauties, including bountiful **Usagi Aso**.

HORSE • WOMAN • DOG

see *Spotlight Section: Hisayasu Sato*

HOSTESS CONFIDENTIAL:

THREE JUICY SISTERS (1975)

[Hostess Joho: Shiofuki Sanshimai]

director: **Chusei Sone**

Rei Okamoto • Naomi Oka

Tamaki Katsura • Reiko Akitsu

Nikkatsu

★½

Perhaps the big question is how did **Chusei Sone** manage to keep his reputation as a "class director" after delivering a large number of cheesy inglorious films like this one {and the others, **Overly Ripe Breasts** [1973], **Modern Prostitution: Lust Under A Uniform** [1974], **100 High School Girls: Secret Motel Report** [1975] *et al*}. And maybe the bigger question is how did he wade through this junk without losing his perspective, his ability to create such legendary masterpieces as **Showa Women: Naked Rashomon** [1972], **Professional Sex Performers: A Docu-Drama** [1973] or **Angel Guts: Red Classroom** [1979]. To say Chusei Sone has enjoyed a "varied career" is quite an understatement.

In this story, sisters Fumie (**Tamaki**

Katsura) and Akemi (**Naomi Oka**) are bar hostesses {as well as part-time prostitutes}. They make lots of money. The two women invite their younger sister Yuri (**Rei Okamoto**) to leave the countryside and visit them in Tokyo, which she does. It doesn't take long for Yuri to learn the tricks of the trade. Soon, the three sisters are pulling in the big bucks together. Then, one day, the sisters overhear the bar madam discussing a scheme to snatch the nightclub from the owner. They immediately go to the big boss and snitch on the devious manager. The owner is very pleased with them. He replaces the madam, putting them in charge.

HOT CRIME (1969)

[Atsui Hanko]

director: **Moto Sasaki**

Noriko Tatsumi • Mineko Maruhira

Nihon Cinema

★

More cheaply made junk from *Nihon Cinema*. Two lovers decide to pull a jewelry heist with disastrous results.

Although it was promoted as a sex film, there's very little pink stuff.

HOT SPRINGS GEISHA series

[*Onsen Geisha*] 4 Episodes **Toei**

In 1968, **Toei** followed the lead of the other studios and jumped decisively into the sex/exploitation market with two major productions, *Joys Of Torture* (1968-1973) and *Hot Springs Geisha* (1968-1972), both helmed by staff filmmaker **Teruo Ishii**. After establishing the tone for both movies, director Ishii decided to concentrate on the *Torture* series, passing the sequel responsibilities of *Geisha* to **Sadao Nakajima** and **Noribumi Suzuki**. The *Geisha* series — while delegated to a ridiculously

simplistic formula — became enormously popular, responsible for launching the careers of both **Miki Sugimoto** and **Reiko Ike**.

Controversy surrounded the fourth episode, when actress **Reiko** announced to the media that she was “under-age,” claiming that she had lied about her age to the *Toei* executives and that she was, in fact, sixteen years old. Even though Japan has no law against teens performing in sex movies, the studios share a *gentleman's agreement* of hiring only people over the age of eighteen. Reiko's confession caused a media frenzy. But *Toei* laughed all the way to the bank. The publicity had turned this series into one of their biggest hits of the '70s.

► **Hot Springs Geisha** (1968)

[Onsen Anma Geisha]

director: **Teruo Ishii**

**Teruo Yoshida • Yoko Mihara
Masumi Tachibana • Yuriko Mishima
Toei**

★★

This one isn't much of a *pinku eiga*, but rather, it's a big-budget, full color sex comedy. **Teruo Ishii**, the industry's premiere bad-boy {best known for his *Joys Of Torture* series}, washes away his darkly sardonic cinematic style in favor of this light and frivolous “mainstream” comedy about geisha masseuses operating inside a hot springs resort. **Teruo Yoshida** plays the put-upon teacher, Master Yoshioka, with sixteen girls under his care. The success of the film spawned three *very pink* sequels.



► **Hot Springs**

Konnyaku Geisha (1970)

[Onsen Konnyaku Geisha]

director: **Sadao Nakajima**

Miwako Onaya • Taiji Tonoyama

Ichiro Araki • Asao Koike

Toei

★★½

“Geisha's with great vaginas” are challenged by men, arrogant with masculine virility, who believe they can control their orgasm when confronted with a perfect anatomy. The story focuses on a particular girl (**Miwako Onaya**), adopted by a *Konnayaku*¹ {yam potato} processor, who later becomes a high class prostitute at the popular hot springs resort.

¹The joke here lies in the word *Konnayaku* which means *yam potato*. This is a Japanese food with a smooth rubbery consistency, similar to an ultra-firm jello. It's suggested that the *Konnayaku* is a perfect masturbation aid. Over the years, the word has become slang for vagina.



► **Hot Springs**

Suppon Geisha (1971)

[Onsen Suppon Geisha]

director: **Noribumi Suzuki**

Miki Sugimoto • Yoko Mihara

Emi Jo • Shingo Yamashiro

Toei

★★

Because she has very strong muscles in her vagina (similar to the *Suppon* {snapping} turtle), Miki (**Miki Sugimoto**) becomes a very popular geisha/prostitute. Many male challengers visit the Hot Springs resort to give her a try.



Hot Springs Mimizu Geisha (1972)

[Onsen Mimizu Geisha]

director: **Noribumi Suzuki**

Reiko Ike • Miki Sugimoto

Toei

★★

Reiko (**Reiko Ike**) has a vagina with quivering walls {*the sensation of worms wiggling about*}, thus Reiko is known as a *Mimizu* (earthworm) Geisha. Like the preceding entries in this series, many challengers visit the

hot springs resort to try her own for size.

The success of these films pushed former action director **Noribumi Suzuki** (e.g., *Red Peony* series, *Killing Machine*, *Truck Guy*, *Roaring Fire*, et al) into the sex arena. Next he would helm **Modern Porno Tale: Inherited Sex Mania** (1972), but he's best known for the *Nikkatsu* feature **Star Of Dave: Beauty Hunting** (1979).

HOUSE OF STRANGE LOVES
see **TOKYO BATHHOUSE**

**HOUSEWIFE PUNISHMENT:
TRIPLE TORTURE**
see *Spotlight Section: Hisayasu Sato*

► **HOUSEWIFE'S EXPERIENCE:
TENEMENT APARTMENT** (1975)
[Shufu No Taiken Report:
Onna No Yo-jo-han]

director: **Kazunari Takeda**
Akane Kawasaki • Junko Miyashita
Taiji Tonoyama • Kiyoyasu Adachi
Nikkatsu

★★★



► **HOUSEWIFE'S EXPERIENCE:
TENEMENT APARTMENT,
THE SEQUEL** (1975)
[Shufu No Taiken Report:
Zoku Onna No Yo-jo-han]

director: **Kazunari Takeda**
Junko Miyashita • Taiji Tonoyama
Kimihiro Hiraizumi • Kan Mikami
and **Nagatoshi Sakamoto**
Nikkatsu

★★★



► **HOUSEWIFE'S EXPERIENCE:
NEW TENEMENT
APARTMENT** (1975)
*aka Tenement Apartment Saga:
The Lighter Touch*
aka Sex And Tenement Apartments

[Shufu No Taiken Report:
Shin Onna No Yo-jo-han]

director: **Kazunari Takada**
Junko Miyashita • Tamaki Katsura
Kyoko Naito • Taiji Tonoyama
Nikkatsu

★★★

Here are three complex slice-of-life tales by filmmaker **Takeda**, a completely unexpected venture from the same director who dropped two cataclysmic bombs during his previous attempts in 1973, **Season Of Lust: Trail Of Honey From An 18 Year Old** and **Lessons In The Art Of Sex**. Perhaps his year leave-of-absence in '74 did some good, because Takeda returned to the director's chair with fresh ideas and a poignant selfconfidence which had been missing since his debut project **Secret Chronicles: Opening The Doors To The Sacred Altar** in 1972.

#1 deals with a proud woman, **Noyuri (Akane Kawasaki)**, who enjoys running a low-income apartment complex for her father, an absentee landlord. Her tenants have become not only her friends, but her entire world. When dad returns with his new fiancée who claims to own the property and has plans of building a modern office building, **Noyuri** is suddenly put into a position where she will have to close the doors, ousting all the residents onto the street.

However this wraparound is lightweight compared to the dramas seething inside the tenements. One of these stories is particularly haunting. It finds an ex-prostitute (**Junko Miyashita**) in love with a college student. But when she realizes the relationship is hurting his studies, she sends him away. Later, **Junko** learns the boy had been madly in love with her and has committed suicide. In mourning, she goes to the crematori-

um, swipes the remaining bones from his ashes and inserts them lovingly into her vagina. The scene is effective as both shocking and tender, certainly the essence of *Nikkatsu's* cutting edge cinema.

For #2, Mina (**Junko Miyashita**) runs a small neighborhood bar in a poor Tokyo district. She lives with her boyfriend, a struggling comedian named Michio (**Nagatoshi Sakamoto**), in a tiny broken-down apartment. One day his mentor unexpectedly comes to visit, forcing Mina to sneak out the window rather than face humiliation for "living in sin." During her escape from shame, Mina is injured and rescued by baker Koichi who is immediately smitten with her charms.

This simplistic parody of *Fukeizu*, the classic Japanese motion picture, met with extremely positive reviews. The movie has also been praised for art direction, especially regarding the authentic reproduction of post-war Japan. The true significance of the film may be lost on most Western viewers.

In #3, Miyako (once again **Junko Miyashita**) owns a small downtown eatery, while living in an old adjoining apartment. She's an incurable romantic who easily falls in love and finds herself in constant trouble as a result. She thinks nothing of using her sexuality to make friends. For example, she *helps* her next door neighbor, a man who lost his wife because he had trouble maintaining an erection. Miyako also knows how to satisfy her dirty-minded landlord. But then one day he dies on top of her while collecting the rent.

This entry is much lighter than the previous two, with sex depicted in a fun (if not frivolous) manner. The trilogy is a marked departure from

Nikkatsu's preoccupation with its *Best SM* line in 1975. It's one of the studio's few non-sado projects to make money that year.

Like many other *roman porno* films, the title {**Housewife's Experience: A Tenement Apartment**} has nothing to do with the story itself, especially regarding the second and third installments. Rather, it's merely a catch phrase used "to sell product." This time, *Nikkatsu* is attempting to tie this film to its ever popular **Apartment Wife** series which also starred **Junko Miyashita**.

HUNGRY FOR LUST (1968)

[Ueta Joyoku]

director: **Kaoru Umezawa**
Hachiro Tsuruoka • Noriko Tatsumi
Yuichi Minato • Setsu Shimizu
 Nihon Cinema / Shishi

★★

Aihara (**Hachiro Tsuruoka**) has grown tired of his wife, Keiko (**Noriko Tatsumi**), and he is completely infatuated with his best friend's mate, Reiko (**Setsu Shimizu**). A lurid affair leads to unexpected complications when Reiko's husband discovers the infidelity and rapes Keiko for revenge.

Director **Umezawa** originally came from the **Koji Wakamatsu** family where he acted as a second-unit director until getting fired for "disrespect" by the master. He became a studio director for **Hiroshi Mukai's Shishi Productions** where he made numerous films, including this one. In 1969, Umezawa approached the subject of wife swapping — albeit more sedately — in the pink opus **Swapping Between Couples**. He changed his name to **Kaoru Tomoto** in 1974 and got out of the pink business. However, he would return (as **Kaoru Umezawa**) to *Nikkatsu* with

Captured White Uniform, then to *Tokatsu* for **Dance Of Lust and Violated Uniform** (both 1983).

HUNTER WITH WHITE SKIN
see **BONE OF A BUTTERFLY**

HUNTERS' SENSE OF TOUCH
see *Spotlight Section: Hisayasu Sato*

HUNTING BREASTS (1969)

[Chibusa No Mitsuryoh]

director: Kensuke Sawa

Minoru Sawada • Kohei Tsuzaki

Kazuko Shirakawa • Mari Iwai

Sawa Productions

★½

Big breasted **Minoru Sawada** tried to grab success and notoriety with this overly simplistic sex flick. She formed the production company with her director husband, **Kensuke Sawa** (*Sawa Films*) and co-wrote the flimsy plot about a horny handyman and his quest for the perfect pair of tits. The movie failed to find an audience, although it has since become a cult hit.

Kazuko Shirakawa, one of the co-stars, can be thankful only a handful of people saw this feature. It enabled her to make the most of the "innocent virgin reputation" she nurtured while premiering in *Nikkatsu's Apartment Wife* series. Ms Shirakawa went on to become the first mega-star of *Nikkatsu's* lucrative *pinku eiga* period in the '70s.

HUNTING FOR LUST (1983)

[Ryoshoku]

director: Hidehiro Ito

Ryoko Watanabe • Mizuho Nakagawa

Nikkatsu

★★

This is the first film after *Ryoko Watanabe's* less than impressive debut in *Gigolo: A Docu-Drama*. It's a much better endeavor, this time giv-

ing her the opportunity to *act*. But, unfortunately, the plot is a hopelessly familiar tale of a woman's "blossoming" through promiscuity.

Ms Watanabe plays a young wife, bored to death in a happy marriage, who joins a prostitution syndicate for afternoon fun-n-games. The endless succession of sexual antics awakens passion inside of her.

I AM AROUSED (1976)

[Kanjirundesu]

director: Shinichi Shiratori

Jun Izumi • Yu Mizuki

Katsuhisa Shinoda • Moeko Ezawa

Nikkatsu

★★

Nikkatsu traditionally used the "*virgin deflowering tale*" as a way of introducing its new starlets. These roles were less demanding than the more complicated *roman porn* performances and the studio enjoyed the opportunity of "testing" an actress before making a big investment. In this instance, the film is the debut for **Jun Izumi** who eventually graduated to meatier parts (*best known for Momoe's Lips: Love Beast* [1980] and *Angel Guts: Red Porno* [1981]).

Jun (**Jun Izumi**) is a 20 year old student at a Fashion-Arts School, majoring in dress design. She's still a virgin, even though her friends have been sexually active for quite awhile. Over the years, Jun has had ample opportunities for the horizontal-bop but she hasn't taken the plunge. Finally, she decides to make it with her high school sweetheart. Lucky him.

I AM 18 YEARS OLD:

SECRET STORY

OF A MISTRESS (1976)

[Watashi Wa 18-sai:

Maruhi Nigo Seikatsu]

director: Akihiko Yamaki

Mami Yuki • Tatsuya Hamaguchi
Nikkatsu

★

A married sailor Urata (**Tatsuya Hamaguchi**, from numerous *Apart-ment Wife* episodes) has an adulterous one-night-stand with a young girl (**Mami Yuki**), thinking she's a prostitute. After a romp in the sack, sailor Urata discovers that he has just made love to a struggling teenager on the lam from her parents. He feels responsible, promising to support her if she agrees to go back to school. However, Mami is a proud girl who rejects his offer, but she remains sexually attracted to this free-spirited seaman.

I AM JUICE

see *Spotlight Section: Toshiki Sato*

I DON'T REGRET LOSING MY VIRGINITY TO YOU:

19 YEAR OLD'S DIARY (1967)

[Aru 19 Sai No Nikki

Agete Yokatta]

director: Yuji Tanno

Keiko Nishi • Tomoko Hamakawa
Koji Wada • Michiko Sasamori
Kanto

★½

After a number of successful teen-oriented actioners (most of which were directed by **Seijun Suzuki**), heartthrob **Koji Wada** hit rock bottom with this turgid office melodrama. He had become too old to a play roller skating instructor (e.g., **Reckless Boss** [1961]) or the many tailored *James Dean*-ish roles (i.e., **Go To Hell, Youth Gangs!** [1960], **Tokyo Knights** [1961], *et al*), so by 1967 he found himself 9th billed in this throwaway B-film about a nineteen year office girl (**Keiko Nishi**) who loses her virginity to the boss. The same year **Koji Wada** made the

equally disastrous **Monster From A Prehistoric Planet**.

I HATE THE

WEDDING NIGHT! (1968)

[Shoya Ga Nikui!]

director: **Takashi Chiba**

Tamaki Katori • Takashi Ichimura
Masayoshi Nogami • Mariko Igawa
Aoi Eiga

★½

Yet another mean-spirited production from **Aoi Eiga**, the company usually associated with **Giichi Nishihara's** cinematic excesses. This one also stars *Nishihara* regular **Tamaki Katori** (from **Ripped Virgin** and **Seduction Of The Flesh** [both 1968]) in the main role. She's virgin bride Miwa who dreads the thought of conjugal love and is petrified of her wedding night. Groom Tsutomu (**Takashi Ichimura**) does little to inspire confidence as he flirts with anything in skirts and then beds the hotel maid to teach Miwa a "lesson in love."

I LIKE IT FROM BEHIND (1981)

[Bakku Ga Daisuki]

director: **Koyu Ohara**

Junko Asahina • Yumi Hayakawa
Mari Kishida • Kazuhiko Ishida
Nikkatsu

★½

Regardless of the title, this girl seems to have no real preference. She likes it from any direction. At any time. Anywhere. **Junko Asahina** is a CEO groupie. She's a pretty office worker who is sexually turned-on by corporate executives. Just as music groupies used to prove the authenticity of their conquests by making *plaster casts* of their superstar's genitals, this sexy secretary has a journal of special *penis ink pressings*.

I'VE BEEN RAPED

AND ABUSED (1990)

[La Valuse:

Watashi Bokosaremashita]

director: **Akio Jissoji****Keiko Kaga • Takashi Terade**and **Ryuji Yamamoto**

Excess

★★★

This one was originally produced and marketed as an AV {*Adult Video*}. But, very quickly, *Excess* realized they had a hit and pulled the film from release, rescheduling it for a theatrical run.

The film, reminiscent of *Bigus Luna's* international smash *Ages Of Lulu* (also 1990), centers on the story of a girl (**Keiko Kaga**) who finds herself in one bad affair after another. She is "*unlucky in love*" to the point of self-humiliation. There's lots of S&M, some of it more vicious than usual for director **Jissoji**, even more jarring due to the expensive look of the film. **Akio Jissoji** is best known to genre fans for his SciFi epics *Return Of Ultraman* (1979) and *Ultra Q: The Movie* (1990), but he did more than dabble in the *pinku eiga* market.

Some critics have interpreted this movie as a modern adaptation of *Rashomon*. The girl claims to be a rape victim but her *attacker* swears his innocence. When his attorney looks into the facts, the man discovers lots of contradictions on both sides. He also finds the tools necessary to win the case and destroy the girl's reputation in the process — even though his client appears to be guilty. **Jissoji's** ultimate message seems to be "*what is truth and what is its significance anyway?*"

ICHIJO'S WET LUST (1972)

[Ichijo Sayuri: Nureta Yokujo]

translation:

Sayuri Ichijo's Wet Lustdirector: **Tatsumi Kumashiro****Sayuri Ichijo • Hiroko Isayama****Kazuko Shirakawa • Akira Takahashi****Nikkatsu**

★★★½

"If I can shoot what I like without the pressure of how it will turn out, I am motivated," said director **Kumashiro** when he accepted awards from **Kinema Junpo** [Cinema Bi-weekly] for best director/best scriptwriter in 1972.

Essentially, his quote hit the nail on the head. Many directors gravitated to *Nikkatsu Studios* during the '70s because of the artistic latitude offered by the company. Unlike the rigid by-the-book environment found at other studios during the same time period, *Nikkatsu* gave their directors freedom, even encouraging the filmmakers to "do something different" and "take chances." The only thing corporate bosses cared about was *T-n-A*. If the director included generous amounts of tits-and-ass {officially, a minimum of four such scenes per hour}, he could make any kind of movie.

Director **Kumashiro** thrived in this environment. He became known as the *King of Nikkatsu Porn*, the most consistently successful director in Japan's cinematic history. And this film, the story of a talented stripper and her slug of a manager, is generally considered one of the best in the studio's first wave of *Roman-Porn* (*Romantic Pornography*). An even more successful "sequel," also directed by **Kumashiro** was released in 1974. {See separate listing for **Wet Lust: Twenty One Strippers**.}

If **Tatsumi Kumashiro** is the king, then **Sayuri Ichijo** is the queen — not the queen of the *Pink Film* (that

honor most assuredly goes to costar **Kazuko Shirakawa**), but certainly she's the undisputed queen of the Japanese striptease. In her live acts, she was arrested frequently for revealing more than the government censors would allow, adopting a "love me, love my pussy" slogan. She delivers a another delightful performance here, especially in the highly erotic striptease numbers which include generous portions of candle-wax S&M, bondage and perverse sexuality ...but no pubic hair.

IMAGE OF

A BOUND GIRL (1980)

[Dan Oniroku Shoujo Shibari Ezu]

director: **Masaru Konuma**

Kumiko Hayano • Hide Ezumi

Yuko Asuka • Akira Takahashi

and **Mayumi Minato**

Nikkatsu

★★★

University professor Keisuke (**Hide Ezumi**) is a master of Ukiyo-e.¹ Secretly, he's into S&M and enjoys a private collection of sadistic *chimidore-e*. Often, after classes, he hides away in his back office and becomes immersed in the rare art. Late one night, while heading home to his wife, professor Keisuke sees a young girl (**Kumiko Hayano**) who is attempting suicide. He saves her and they go to his favorite bar for a nightcap. There, the bar manager (**Akira Takahashi**) and his lover (**Mayumi Minato**) kidnap the girl. Along with Keisuke, they tie up Kumiko and haul her to a isolated section of the professor's mansion for some vicious S&M games. Meanwhile, Keisuke's wife (**Yuko Asuka**), a conservative woman who doesn't want to risk the chance of a bad reputation, tries to free the girl — attempting to pay her off and send her away. But it's too

late. Kumiko has already become an assenting player in the sadistic games. So, in turn, she captures the wife and, along with Professor Keisuke, they abuse the woman.

Arguably, this is a return in form to the early **Masaru Konuma/Oniroku Dan** films (e.g., **Wife To Be Sacrificed** [1974], **Noble Lady: Bound Vase** [1977], *et al*), but the movie sorely lacks the participation of a quality actress like **Naomi Tani** {she retired from the screen after **Rope And Skin** in 1979, see separate listing}. Neither **Kumiko Hayano** nor **Yuko Asuka** muster the inherent qualities to elevate the story beyond the rudimentary exploitive script.

However, **Hideaki Ezumi** gives his best performance since that of **Kichizo** in the award winning **Sada Abe: A Docu-Drama** (1975). His inner tension becomes an important element of the movie. In the beginning, when Professor Keisuke is forced to hide in the shadows of his library while perusing his collection of *chimidore-e*, he is an alienated man — at odds with society. But as he slips into the S&M lifestyle, he become more comfortable, more at ease, with his environment. Director **Konuma** cleverly accentuates Keisuke's psychological genesis through set design and camera technique. For example, the first S&M session is held in the ruins of the mansion {a dark ravaged place, symbolic of Keisuke's own sense of guilt}, but as the professor begins to feel *affection* for Kumiko, the activities are moved to more elegant surroundings.

Obviously, **Nikkatsu** produced a large number of pink SM films. Some of them, especially those directed by the more exploitive filmmakers {i.e., **Katsuhiko Fujii**}, are

mindless jaunts into misogyny. But even the most restrained critic can't deny the artistic styling of **Masaru Konuma**. His S&M remains the studio's most elegant.

Ukiyo-e are woodcut paintings from the Edo period (mid-1800s), considered the "art for the people," usually depicting scenes from the theater, but sometimes historical and fictional themes. *Ukiyo-e* which portrayed nudity and sexual situations are called *shunga*, while drawings of S&M and ultra-violence are *chimidore-e*.

IMMORAL:

INDECENT RELATIONS (1995)

[Immoral: Midarana Kankei]

director: Tatsumi Kumashiro

Yurei Yanagi • Koki Igarashi

Airi Yanagi • Yuki Ishida

Shishi/Beam Entertainment

☑ *rating withheld*

This is director **Tatsumi Kumashiro's** last film, but it's a mess. The legendary filmmaker died during the shoot, leaving rolls of unmatched footage and incomplete scenes to be spliced together. **Shishi Productions** attempted to make some sense of it, editing bits and pieces in a less-than-comprehensible fashion. The movie by-passed a theatrical release, **Beam Entertainment** premiered it on video.

College student Takeshi (**Yurei Yanagi**) has a one night stand with a stranger Etsuko (**Airi Yanagi**). A few years later she shows up as the fiancée of his younger brother Toshi (**Koki Igarashi**). Takeshi and Etsuko begin a secret liaison, but eventually Toshi finds out and jumps off a cliff to his apparent death. Once the village begins gossiping, Etsuko leaves town. A few days later, while Takeshi is fishing, his younger brother shows up. All is forgiven.

IMMORAL LADY

OF KAMAKURA (1983)

[Into Kamakura Fujin]

director: Kensuke Sawa

Mari Kojima • Niina Naruse
and **Asuka Urano**

Okura

★★

Director **Kensuke Sawa**, a pioneer of the *pinku eiga* genre {i.e., responsible for one of the first Japanese sex movies, **Lustful Valley**, in 1966}, is still cranking 'em out in the '80s. Now as a studio director for **Okura**, he continues that company's predilection for low-budget grind films.

Mari Kojima plays Sumako, a woman recently married to a wealthy older man. And now she's got access to a ton of money and has way too much spare time on her hands. Sumako isn't sexually satisfied because her husband is more involved in managing his corporations than caressing his wife. As the title suggests, Sumako becomes the *immoral woman of Kamakura* by going out and finding gigolos to populate her dreary afternoons.

IMPOTENT (1966)

[Funosha]

director: Satoru Kobayashi

Suiri Nakakoji • Yasuko Matsui

Tokyo Kokuei

★

The ads screamed: "The first film dealing with the modern illness!" But how can a movie about *impotence* be a successful *pinku eiga*? Perhaps as a television documentary it could find an audience. Or even as a big-budget, major studio soap-opera. But this one didn't stand a chance with the pink-film raincoat crowd.

After directing this *socially important* bomb, **Kobayashi** returned to the basics with **Dishevelled Hair** and **Pleasure Of A Bitch** (both 1967).

IMPULSIVE BEHAVIOR

OF MEN AND WOMEN (1967)

[Mesu-Osu No Honno]

director: **Kinya Ogawa**

Koji Satomi • Naomi Tani

Okura Eiga

★½

A con-man named Keisuke (**Koji Satomi**) masquerades as a millionaire on the lookout for a wife. He tries to attract a rich woman by advertising in the newspaper, but Keisuke only succeeds in snagging another fortune hunter (**Naomi Tani**). Intended as a comedy, but the joke is on the audience.

IN BED WITH

THE ENEMY (1976)

[Kunoichi Ninpo: Kannon Biraki]

translation: **Magic Female Ninjas:**

Open Altar Doors

aka **Female Ninjas:**

In Bed With The Enemy

director: **Takayuki Miyagawa**

Maki Tachibana • Megumi Hori

Keiko Kinugasa • Jirou Okazaki

Toho

★★★

A convoy is robbed while transporting gold to the emperor's castle. The government dispatches three female ninjas to investigate. Soon, they find themselves in a bloody scrimmage with enemy spies. The ninja girls go undercover (and sometimes under *bed* covers) to eliminate the bad guys. Eventually they discover the entire caper had been orchestrated by their own corrupt leader. The females turn the tables with their unusual brand of magical fighting, especially the deadly *Open Thighs* ninja trick.

The most striking thing about this female ninja spectacle is its bawdiness. While the Japanese have never avoided adult themes in their samurai films, it's rare to find *Chauceresque* vignettes and wordplay. This film is riddled with cuckoldry, double-enten-

dres, and coquettish sexuality. In a nutshell, it's dirty. But intelligently dirty. It's also a tight action-oriented adventure. The female ninjas defeat the enemy with various tricks including vagina clasps, body-cloning, aphrodisiacs, and of course, good old-fashioned swordplay. The lead ninja (**Maki Tachibana**) even finds time to fall in love with a mysterious "scholar" who ends up getting captured and crucified by the villains.

Incidentally, one of the bad guys is played by **Jirou Okazaki**, Japan's first transsexual actress (actor?). She turns in a wickedly effective performance.

This movie directly inspired a series in the '90s, **Female Ninjas: Magic Chronicles** {see separate review}. Director **Miyagawa** has one previous film to his name, **Biker's Race To Hell** (1973); unfortunately, he got out of the business in 1976.

► IN THE REALM

OF SENSES (1976)

[Ai No Koriida]

aka **Empire Of Senses**

director: **Nagisa Oshima**

Eiko Matsuda • Tatsuya Fuji

Aoi Nakajima • Taiji Tonoyama

Oshima

★★★★



► IN THE REALM

OF PASSION (1978)

[Ai No Borei]

aka **Empire Of Passion**

director: **Nagisa Oshima**

Takahiro Tamura • Tatsuya Fuji

Kazuko Yoshiyuki • Tatsuya Kimura

Oshima

★★½

Director **Nagisa Oshima** will be remembered for many reasons. Certainly, he has a long list of impressive films since his first in 1959,

Town Of Love And Hope. He was the leader of the Japanese *Nouvelle Vague* (New Wave film) movement and has also become one of the country's top activists for Women's Rights.

He is also the first¹ and (as of this writing) the only filmmaker in the world to incorporate hardcore [XXX] sex scenes in an otherwise commercially mainstream production.² As such, **In The Realm Of The Senses** remains a landmark motion picture.

It's based on a true story from the 1930s dealing with hotel maid Sada Abe (**Eiko Matsuda**), who begins a sexual liaison with the married owner, Kichizo (**Tatsuya Fuji**). As their love-making intensifies, the man notices that she is abnormally excited while gripping his neck in a stranglehold. Frustrated by the clandestine affair, he gives Sada permission to kill him during their next session. And she does. The woman then cuts off his penis and carries it around town in her purse. When Sada is arrested, the townfolks come to her rescue praising lady as a folk heroine.

Despite the hardcore sex and severed male-organs, this film has become popular with women audiences. Many critics suggest that **Oshima** has made a decidedly *female* motion picture camouflaged in male garb, arguably one of a kind.

During the four years prior to shooting, director **Oshima** hosted a daily Japanese TV program aimed at the women audience. He invited female guests to come on the show and share their personal stories of abuse and mistreatment at the hands of husbands or boyfriends. The program was praised for raising the collective consciousness of the female's plight in contemporary Japan. He claims this gave him the necessary experi-

ence to make **Senses** and its companion piece **In The Realm Of Passion** (1978).

At the risk of tarnishing **Oshima's** vision, it must be mentioned that the same story was made into a successful film one year previous. **Noboru Tanaka** directed **Sada Abe Story** (1975) with tremendous boxoffice results {see separate review}, forcing **Oshima** to break his version in the International marketplace before opening it in Japan.

For those people who were hoping **Oshima** would take his hardcore vision even further in the sequel, **Passion** was a disappointment. The sex scenes are decidedly non-erotic and very soft core. Basically, it's a 19th Century ghost story. A woman and her young lover kill the husband and dump his body in the well. They become worried when local citizens report strange supernatural occurrences. The two are caught when they move the body to a different resting place.

¹ European director **Jesus Franco** produced a version of **Bare Breasted Countess** [La Comtesse Noire] with hardcore inserts in 1973, although it was not intended for mainstream theatrical release;

² *Penthouse* publisher **Bob Guccione** inserted hardcore footage into **Tonio Brass'** 1980 film **Caligula**, but it wasn't originally shot as a XXX movie.

IN THE REALM OF SEX (1977)

[Seito Ai No Koriida]

director: **Masaru Konuma**

Asami Ogawa • Natsuko Yashiro

Naomi Tani • Hirotaro Honda

Nagatoshi Sakamoto • Yuko Katagiri

and **Erina Miyai**

Nikkatsu

★★½

A broad parody of the *Office Lady* series (1972-1977) — and *Nikkatsu roman-porn* in general — by director **Konuma**, a man seldom associated with humorous ventures.

The film is a series of unrelated vignettes, each dealing with extreme occurrences in the lives of various office workers. For example, Shizue (**Asami Ogawa**) lives with Akira (**Hiroto Honda**) in an highly unusual sleeping arrangement, after she suffers from multiple dream-induced suicide attempts. In another story, Nozomi (**Natsuko Yashiro**) is "captured for sex" by the security guard at an aquarium.

Naomi Tani plays herself. She is stalked by a perverted middle-aged man (**Nagatoshi Sakamoto**) who begs her to be a victim in a private S&M session. She refuses, but turns the tables by tying him up and torturing him. **Yuko Katagiri**, also playing herself, shows up in a coed uniform, obviously poking fun at her perennially adolescent image.

INCITE!

see **WOMAN OF**

THE AFTERNOON

INDECENT FAMILY:

MOTHER & DAUGHTER (1982)

[Waisetsu Kazoku:

Haha to Musume]

director: **Hiroyuki Nasu**

Izumi Shima • Koko Morimura

Akira Shioji • Kai Ato

Nikkatsu

★★½

An older man, Ohgawara (**Akira Shioji**), is a wealthy bachelor living alone in an elegant mansion. One evening, at a nightclub, he meets Aiko (**Koko Morimura**), a girl whom he invites home for a night of sex. A few days later, Aiko and her mother (**Izumi Shima**) move into the house. Ohgawara buckles to the mom's pressure {"*So you enjoyed the fruits of my daughter?*"} and marries the young girl. Soon, two more rela-

tives make themselves at home in the mansion. And eventually, everything is controlled by mom and her daughter.

An odd, surrealistic atmosphere permeates **Hiroyuki Nasu's** debut film, as written by his wife **Machiko Nasu**. It's constructed similarly to a theatrical play, consisting of only five characters, all operating within the confines of the mansion. Mesmerizing camera angles and overt sexual antics keep the curio level high.

The two women are especially fascinating characters, aggressive without being threatening. As such, **Izumi Shima** and **Koko Morimura** are jointly responsible for the vitality of the movie. Director **Hiroyuki Nasu** would go on to helm **Toei's Be Bop High School** series (1985-1988), but not before slipping through **Nikkatsu's Lesbians In Uniforms** (1983) {see separate listing}.

INDECENT

RELATIONSHIP (1967)

[Midareta Kankei]

director: **Giichi Nishihara**

Tamaki Katori • Koji Satomi

and **Setsu Shimizu**

Aoi Eiga

★½

More back-alley junk from sleaze-meister **Giichi Nishihara**. Misa (**Tamaki Katori**) tries to help her boyfriend with a gambling debt. She takes a job as a nightclub hostess. Misa works for cruel boss, Madame Yuki (**Setsu Shimizu**), but puts up with it because she loves Saburo (**Koji Satomi**). However, love becomes hate when she discovers he's banging the club owner. Misa confirms the old adage '*there's no wrath like a woman scorn*' by killing both her boyfriend and the dragon-lady boss.

INDECENT TONGUE TECHNIQUE

see *Spotlight Section: Takahisa Zeze*

INDECENT WIFE (1968)

[Midarazuma]

director: **Hiroshi Mukai**

Shinji Kubo • Mari Nagisa

and **Misa Takarai**

Mukai Studios

★½

Here's a misleading title for an equally muddled film. It's really the story of an *indecent man*, Fumio (**Shinji Kubo**), who cheats on his fiancée with an office girl named Kiyō (**Misa Takarai**).

A typical sex-quickie from director Mukai who learned his craft during years of cranking out two-reelers for *Kanto Films*. This movie was one of the first produced for his own *Mukai Studios*; Hiroshi Mukai later joined *Toei* where he vacillated between a diet of action and sex movies (e.g., **Deep Throat In Tokyo** [1975] being his most popular). Actress **Mari Nagisa**, playing the spurned fiancée here, is one of the most famous of the early sex starlets, best known for her *innocent bitch* roles (i.e., **Blue Film**, **Hell Pit**, and **Abnormal Sex Crimes** [all 1968]).

INFERNO OF FIRST LOVE (1968)

[Hatsukoi Jigokuhen]

director: **Susumu Hani**

Akio Takahashi • Kuniko Ishii

Koji Mitsui • Kazuko Fukuda

ATG Films

★★★

This modern day fairy tale was directed by **Susumu Hani**, a filmmaker best known for his series of semi-documentaries dealing with juvenile delinquency (i.e., **Children In The Classroom** [1955], *et al*) and per-

forming arts (i.e., **Japanese Classic Dance** [1960]). In the mid-60s, he began directing *Youth Sex Films* for *ATG Films*; **Inferno Of First Love** is his most famous. Written by **Shuji Terayama**,¹ this is the story of two adolescents who fall in love, but have a difficult time consummating their relationship. She's a prostitute, so sex isn't particularly complicated for her. But he's a virgin with potency problems. There are some surprisingly rough sequences, in particular an SM session involving Kumiko and some yakuza gangsters.

In 1971, Director **Hani** made a French film called **Poem Of A Nymph**, a surrealistic fantasy starring his very homely daughter, **Mio Hani**, and sexy European starlet **Brigitte Fossey**. He then wandered back to the more familiar documentary territory with *true-life adventures* like **African Story** (1980).

¹Shuji Terayama is the notorious underground poet/playwright from the '50s who drifted into filmmaking with **Throw Away Your Books And Go Out** in 1971 and found international fame with **Fruits Of Passion: Story Of O** (1981).

INFLATABLE SEX DOLL OF THE WASTELANDS (1967)

[Koya No Dacchi Waifu]¹

director: **Atsushi Yamatoya**

Noriko Tatsumi • Yuichi Minato

Akaji Maro • Shohei Yamamoto

★★★

Those who thought *Seijun Suzuki's Branded To Kill* was unintelligible junk (as claimed by *Nikkatsu* president **Kyusaku Hori** when he fired filmmaker Suzuki in 1967) need not apply. This journey into surrealism was written and directed by the **Branded To Kill** scripter, **Atsushi Yamatoya**. And it's even more eccentric.

But it's not really a pink film. While the movie does feature a num-

ber of highly erotic segments, the emphasis is on the hard-boiled narrative and not *pink* exploitation. However, the authors of this book decided to include this title because many subsequent films — especially Nikkatsu roman porno of the '70s like **Sweet Scent Of Eros** and **Sex Doll Report** (also written by director **Atsushi Yamatoya**) — are tied directly to this feature.

A rich businessman hires a private detective (**Yuichi Minato**) to find four men who raped and killed his girlfriend (**Noriko Tatsumi**). The punks had also filmed the assault and they mailed a copy to him. While he and the PI are watching the home-made snuff movie, the man bemoans the girl's death (while criticizing the sloppy cinematography). Once the detective is on the case, he discovers she isn't dead after all. However, the private dick doesn't inform his employer of this because he's doing some dicking of his own with the girl. Then, the four thugs show up and "kill" her again. The detective doesn't know which way is up, nor down for that matter. His investigation takes him to a shack in the wastelands where he discovers a stash of mannequins that resemble the girl. BAM! A gunshot. The scene switches to the detective and the businessman shooting at targets in the desert. The man asks the PI if he's available to handle a "delicate case." And everything starts all over again.

Shohei Yamamoto and actress **Noriko Tatsumi** also starred together in **Love's Milky Drops** (1967) which was shot during **Inflatable Sex Doll's** downtime. In fact, the same sets were used for both projects. **Atsushi Yamatoya** later discovered screenwriting more rewarding than directing. He became a scripter for **Nikkatsu**, writ-

ing many of their roman porno flicks of the '70s, usually for his friend, director **Chusei Sone** (e.g., **Showa Woman: Naked Rashomon** [1972], the **Foreigners' Mistress Oman** series [1972-1973], *et al*)

¹The title translates literally to **Dutch Wife** [*Dacchi Waifu*] **In The Desert**. In Japan, any kind of artificial female substitute, such as a blow-up sex-doll, is called a Dutch Wife.

INSECT THAT

EATS FLOWERS (1967)

[Hana O Kuu Mushi]

director: **Shogoro Nishimura**

Hideaki Nitani • Kiwako Taiji

Eiji Go • Kotobuki Hananomoto

Nikkatsu

★★

A big-budget soap opera with sexy overtones from a *pre-Roman Porn Nikkatsu Studios*, based on a best-selling novel by **Jugo Kuroiwa**, but sloppily adapted for the screen by **Takehiro Nakajima**. The film is ambitious to a fault with far too much time spent on pretentious incidentals and not enough on true characterization. The sex is also fleeting; with the exception of a hot sequence at the film's conclusion, it's remarkably tame. Perhaps the only reason to include the film in this book is because of director **Shogoro Nishimura**. He later became a major player in **Nikkatsu's pink eiga** line, from its inception in 1971 until the demise in the mid '80s¹

Hideaki Nitani is Masaki Komoto, a pretty girl who knows how to exploit her body for fun and profit. Men are obsessed with her, but she never takes any relationship seriously. Masaki toys with her suitors and eventually soaks them for their money before callously discarding them.

¹Shogoro Nishimura was responsible for the very first **Nikkatsu pink film**, **Apartment Wife**, in 1971, as well as **Affair At Twilight** (1972)

and entries in the **Female Teacher** series, *et al.* But he also made some of the later *Nikkatsu* junk like **White Uniform Story: Violated** (1984), **Nurses Journal: Nasty File** (1980) and **Uniform Girls: The Fruit Is Ripe** (1981). He was the company's most prolific director.

INSECT WOMAN (1963)

[Nippon Konchuki]

translation: Insect Tale

director: Shohei Imamura

Sachiko Hidari • Kazuo Kitamura

Jitsuko Yoshimura • Hiroyuki Nagato

★★★★

An early masterpiece from director **Imamura** telling the story of country girl **Tome (Sachiko Hidari)** who rejects her "insect" existence of servitude and sexual mistreatment. She journeys with her illegitimate daughter to postwar Tokyo to make a new life for herself. In the big city, Tome becomes a whore, working for a cruel madame. Later, she organizes her own prostitution ring and drives the old woman out of business. In an ironic twist of fate, Tome's daughter then betrays mom by stealing her boyfriend and convincing him to finance her own bordello. Karma comes full circle when the daughter leaves Tome's lover – after sucking out all his money – and returns to the countryside.

Director **Imamura** was obsessed with putting as much realism as possible into this film. In fact he even "wired" a professional prostitute and recorded brothel sounds which he then used in the soundtrack. But this film cannot truly be considered a *pinku eiga* since it shares few of the exploitive elements associated with that genre. However, the authors of this book decided inclusion was necessary due to its major influence on many subsequent sex films, from **Jiro Matsubara/Kinya Ogawa's Loose Women** (1966) to **Kan Yanase's**

Woman Of Ill Repute (1968) to **Kinya Ogawa's Conception And Venereal Disease** (1968). These type of pink films became known as *urban paranoia* tales.

INTERNATIONAL STEWARDESS: EROTIC FLIGHT (1976)

[Kokusai-sen Stewardess:

Kanno Hiko]

director: Katsuhiko Fujii

Kumi Taguchi • Yuri Yamashina

Masayuki Yamamoto • Addis Abeba

Nikkatsu

★★½

An attractive airline stewardess named **Yumi (Tokyo Emanuelle Kumi Taguchi)** is offered a "liaison position" between the Maruhana Trading Company and the Minister of Oil in Polnesia. She realizes this post is merely a euphemism for a prostitution gig and flatly turns down the offer. But shortly afterwards she starts experiencing strange and terrifying *daydreams*. Apparently, in an attempt to force her into the position, the Maruhana Company used hypnosis during the interview. She finally succumbs to the persuasive impulses and agrees to the assignment. Yumi soon becomes the fourth wife of the high-ranking Oil Minister (played by **Addis Abeba**, an obvious pseudonym derived from the capital of Ethiopia, *Addisababa*).

The clever script is written by cult director **Atsushi Yamatoya**.

INVISIBLE MAN: DR EROS (1968)

[Tomeiningen Erohakase]

director: Koji Seki

Jun Kitamura • Lilie Kagawa

Kako Tachibana • Reiko Akikawa

Shin Nihon

★

A badly executed low-budget film that can't decide if it wants to be a

horror movie or a *pinku eiga*. Character actor **Jun Kitamura** is Military Doctor Ohgari who discovers the secret of transparency. The first thing he does is take the opportunity to peep on pretty **Lilie Kagawa**, a spy stationed in the complex, while she's getting naked for her bath. The next thing, good ole *Dr Eros* does is make a pact with Rila (**Kako Tachibana**), a master cat burglar. The two pull a heist but the spy, Lilie, gets wise and blows the whistle on them.

INVISIBLE MAN: RAPE! (1978)

[Tomei Ningen: Okase!]

director: **Isao Hayashi**

Izumi Shima • Erina Miyai

Maria Mari • Teruaki Sato

Nikkatsu

★★

Isao Hayashi is such an apathetic director, he even makes goofy projects like this seem lethargic. Propponents have always insisted that his meticulous work on the **Eros Schedule Book** series (1971-1974) caused his *by-the-numbers* filmmaking technique. This may explain why his movies are so laborious, but it still doesn't forgive him for the offense. On the other hand, *Invisible Man: Rape!* is probably Hayashi's most accessible production, aided by a strong cast of **Nikkatsu's** most beautiful starlets and a very quirky "transparent man" theme.

The story begins when student Ippei (**Teruaki Sato**), working at the University laboratory, discovers a chemical which transforms him into an invisible man. Of course, he immediately dashes off to the house of a girl he'd been goggling on the campus. After sneaking inside her bedroom, invisible Ippei discovers that she's already boffing some another boy. He smacks the humping

lover on his head, knocking him unconscious. Then Ippei quickly assumes the position. After some unremarkable "transparent" sexual hijinks, he sneaks over to the women's public bathhouse for an eyeful and then onto a variety of other adventures before getting caught and scolded by his professor.

JACK THE RIPPER

see **ASSAULT! JACK THE RIPPER**

JAPAN'S PLEASURE DISTRICT: THREE SISTERS AT

A TURKISH BATH (1973)

[Nippon Kanraku-chitai

Toruko Sanshimai]

director: **Koyu Ohara**

Yuko Katagiri • Akimi Nijo

Keiko Aikawa • Kyuoko Kano

Nikkatsu

★½

What you see is what you get. The title says it all in this Nikkatsu sex farce as three sisters decide to make money by working at a turkish bathhouse. At first they are unaware that the "health spa" establishment is merely a front for a soap-suds brothel, but soon they get into the swing of things. After all, the money is great. And as **Akimi Nijo** says: "if you've got to be a prostitute, nothing's better than being a clean one."

This film is generally considered a minor setback for director **Ohara** who had scored brilliantly with **Pas-sionate: Ohichi's Love Song** and **College Girls: Sex Equation** (both 1972). On the other hand, **Yuko Katagiri** continues to do what she does best — look young.

JAPANESE SEX CRIME: CONCURRENCE (1967)

[Nihon Seihanzaishi: Torima]

director: **Osamu Yamashita**

Naomi Kaga • Reiko Ohtsuki
Shohei Yamamoto • Hitomi Isoka
 Kanto

★½

There's a history of rape in Yoshi's family. Her mother was sexually violated near a cliff behind their country home. And, years before, her grandmother was also raped at the same place. Now, a curious Yoshi decides to examine the rocky terrain on her own. As it turns out, she too is violated in the same way by an unknown assailant.

Is this some demented *coming of age* film? Or is it a thriller? Could the husband (**Shohei Yamamoto**) be guilty of all three rapes? Sometimes there's a message beyond the obvious. And sometimes it's better left buried. Director **Yamashita's** nasty-edged terror tale is so simplistic, so flagrant in its own excess, that the audience is left with a nagging suspicion that there's more to this story than what meets the eye. But perhaps its a rock better left unturned.

JEALOUSY GAME (1982)

[Jealousy Game]

director: Yoichi [Azuma] Higashi
Reiko Ohshida • Yosuke Natsuki
Hiroaki Murakami • Kenji Shiitani
 and **Hitomi Takahashi**

Nikkatsu / Gentosha

★★½

Mainstream director **Higashi** steps away from his stately dramas {e.g., *Mou Hozue Wa Tsukanai* (1979), *Manon* (1981), *et al*} to direct this erotic swapping caper. The film is generally considered *Nikkatsu roman porno* although it was co-produced by *Gentosha*, a mainstream movie studio with ties to the *Art Theater Guild*. A similar venture transpired the previous year with **Higashi's** *Love Letters* {see separate listing}.

A middle aged couple — **Reiko (Reiko Ohshida)** and her husband **Yosuke (Yosuke Natsuki)** — is enjoying a motorcycle jaunt of Hokkaido. During their trek, they meet a young biker couple (**Hiroaki Murakami** and **Hitomi Takahashi**) and decide to swap partners. In a few days, they'll meet at a hotel and everything will switch back to normal. After a lot of sexual escapades and some pangs of jealousy, the first two people {Yosuke and Hitomi} are waiting at the hotel, but their partners don't show up. They begin worrying {“What if they're staying together and not coming back?”}. Then in a TV broadcast, it's announced that **Reiko** and **Hitomi** were killed in a traffic accident.

Director **Higashi** continued making films, although considerably less erotic. He won numerous awards for *Village Of Dreams* (aka *My Village In The Picture*) in 1996.

JOYS OF ADULTERY (1969)

[Furin No Tanoshimi]

director: Moto Sasaki
Yuichi Minato • Michiyo Mako
 and **Akiko Kozuki**
 Nihon Cinema

★

More sludge from *Nihon Cinema*.

Togawa (**Yuichi Minato**) tries to keep his wife happy while he conducts an elaborate affair with his girlfriend, Yuka (**Akiko Kozuki**). Studio director **Moto Sasaki** made lots of equally worthless films for *Nihon* (i.e., *Hot Crime* (1969), *Red Pleasure* (1968), *et al*).

JOYS OF TORTURE

series (1968-73)

[collection of films by Teruo Ishii]

Director **Ishii's** cold, no-nonsense approach to sadistic behavior makes

these movies seem all the more aberrant; in fact, these projects became known as *Ero-Gro* (Erotic Grotesque), a term still used today in Japan to describe the most perverse of the S&M genre. The **Ishii Torture** movies are still the best-made, rivaled only by certain **Koji Wakamatsu** productions {especially **Torture Chronicles: 100 Years** [1975]}, a few from **Masaru Konuma** {i.e., **Wife To Be Sacrificed and Flower And Snake** [both 1974]} and **Go Jjuin's Captured For Sex 2** (1986).

By comparison, the "Joys of Torture" series are intricately detailed, well-photographed, competently acted historical dramas, but like the others, they do have decidedly misogynist themes. There's lots of kinky stuff including whipping, stretching, strapping piercing, beating, thrashing, (*etc.*) and various stages of suspension, bondage, incarceration, bastinado (*etc.*) for any number of reasons, but usually because the females are either traitors or criminals, rebels or zealots.

The reason for the torture isn't as important as the punishment itself. Most of the films deal preciously little with character development since they are structured in a confining omnibus style. Rather, these are poignant *short-story* renderings based on "historical facts" which range from a sadistic lord looking for the perfect masochistic mate (**Tokugawa Women Genealogy**) to an artist obsessed with capturing the most expressive depiction of pain (**Tokugawa History Of Women Punishment**).

Of the eight *Torture* entries, only one concentrates on men inflicting pain to other men. **Yakuza Torture History: Lynching** is an ultra-violent production with lots of macho guys

loosing fingers and hands, arms, and eyeballs while doing singularly gangster-like things. There are three stories, only the first is *historical* (taking place in the Edo period). The second is set in the 1920s, while the third one is contemporary.

Grotesque Cases Of Cruelty By Women also has a more modern setting than the other episodes in the series. The three stories depict inquisition-type tortures from "true cases" in 1890 (during the Meiji Era), 1915 (Taisho) and 1925 (Showa).

Tokugawa Tattoo History: Torture Hell, is the only movie to feature a single story. It opens and closes with multiple crucifixions and graphic tortures. Sandwiched in-between, there's a plot dealing with enslaved prostitutes living in Edo's *Yoshiwara* district. Besides turning the occasional trick, they are preoccupied with their tattoos and an upcoming contest to decide which brothel has the best. This episode, while decadent, is not as vicious nor mean-spirited as the others.

► **Tokugawa History Of**

Women Punishment (1968)

[Tokugawa Onna Keibatsushi]
aka **Criminal Women**

director: Teruo Ishii

Masumi Tachibana • Teruo Yoshida
Fumio Watanabe • Asao Koike



► **Tokugawa:**

Women Genealogy (1968)

[Tokugawa Onna Keizu]

director: Teruo Ishii

Teruo Yoshida • Masayo Banri
Asao Koike • Mieko Fujimoto



► **Tokugawa Tattoo History:**

Torture Hell (1969)

[Tokugawa Irezumi
Shi Seme Jigoku]

director: Teruo Ishii

Teruo Yoshida • Asao Koike
Yumiko Katayama • Mieko Fujimoto



► **Decadent Edo**

Women Genealogy:

Abnormal And

Abusive Brutality (1969)

[Genroku Onna Keizu:

Zankoku, Ijo,

Gyakutai Monogatari]

aka **Orgies Of Edo**

director: Teruo Ishii

Teruo Yoshida • Masumi Tachibana

Yukie Kagawa • Akira Ishihama



► **Shameless: Abnormal**

And Abusive Love (1969)

[Ijo Seiai Kiroku Harenchi]

director: Teruo Ishii

Teruo Yoshida • Masumi Tachibana

Mieko Fujimoto • Yukie Kagawa



► **Meiji, Taisho, and Showa Era:**

Grotesque Cases Of

Cruelty By Woman (1969)

[Meiji/Taisho/Showa:

Ryoki Onna Hanzaishi]

director: Teruo Ishii

Teruo Yoshida • Yukie Kagawa

Eiji Wakasugi • Asao Koike



► **Yakuza Torture History:**

Lynching! (69)

[Yakuza Keibatsushi: Rinchi!]

director: Teruo Ishii

Ryutaro Ohtomo • Bunta Sugawara

Masumi Tachibana • Renji Ishibashi



► **Porno Samurai Theater:**

Bohachi Code of Honor (1973)

[Porno Jidai-Geki:

Bohachi Bushido]

director: Teruo Ishii

Tetsuro Tanba • Goro Ibuki

Shiro Kuno • Ruriko Ikejima

director: Kazunari Takeda

Junko Miyashita • Taiji Tonoyama

Moeko Ezawa • Seiji Endo

Nikkatsu

★★½

In 1978, **Junko Miyashita** is still the reigning *Nikkatsu* queen, churning out pink films for her adoring fans. This time, despite the title, she plays *Miyako* a lonely woman who can't shake the memory of her ex-boyfriend, Tatsukichi (**Seiji Endo**). She lives in a small tenement apartment (of course), supported by her sexual patron, an older man, **Taiji** (**Taiji Tonoyama**). But *Miyako* has lots of free time and decides to search for her former lover. Before long, she discovers he's working as a chef in a local sushi bar. She roams around the neighborhood, hesitant to see him, but then finally swallows her pride and enters the restaurant. The flame of love {lust} is ignited. After making love, she bids him goodbye and leaves his bed forever. She is now convinced that she can forget the boy and lead a normal life.

Director **Takeda** has made a career with **Junko Miyashita** movies, responsible for a wide range of films, from the well-received **Housewife's Experience: Tenement Apartment** trilogy (1975) to the dreadful **Competition: Married Couple's Secret Techniques** (1976). This one is certainly better than most of her *post-prime* flicks.

JUVENILE WIFE (1980)

[Osana-zuma]

director: Shinichi Shiratori

Etsuko Hara • Nami Misaki

Shingo Yamamoto • Moeko Ezawa

and **Kazuko Yoshiyuki**

Nikkatsu

★★½

Etsuko (Etsuko Hara) is a hard-

JUNKO'S BLISS (1978)

[Junko Wananaku]

working postal employee, recently married to Shingo (**Shingo Yamamoto**), a private detective who makes more money blackmailing his clients than solving cases, that is, until he gets fired from the agency. Since then, he's gone berserk and begins an affair with one of Etsuko's co-workers, Yuriko (**Nami Masaki**). Meanwhile, financial responsibilities of the marriage fall on the young wife's shoulders, plus she's strapped with settlement fines from one of her husband's botched detective cases. To make ends meet, Etsuko takes on a part-time job as a bar hostess. before long she starts wondering why she's working herself to death. She gets divorced and is happy to living by herself.

What the hell is **Kazuko Yoshiyuki** doing in a movie like this? The respected actress (playing Etsuko's supervisor here) has made films with everybody from *Seijun Suzuki* {**Beastly Sleep** [1960]} to *Nagisa Oshima* {**In The Realm Of Passion** [1978]}. And now she's working with B-director **Shinichi Shirato**! Even **Rumi Tama** refused to work with him back in '75 for an installment of the *Apartment Wife* series. **Shirato**'s negligible distinction remains a collection of films adapted from *Koichiro Uno* books, like **Yummy And Meaty** (1977), **Up And Down** (1977) and **Wet And Open** (1978). Despite his dubious cinematic reputation, actress **Etsuko Hara** made numerous films with **Shirato** throughout her career. In fact, she followed this one with **Climax! Raped Bride** (also 1980).

KANDA RIVER

PERVERT WAR (1983)

[Kanda-gawa Inran Senso]

director: **Kiyoshi Kurosawa**

Usagi Aso • Makoto Yoshino
Tatsuya Mori • Masayuki Suoh
Nikkatsu

★★★

A female college student (**Usagi Aso**) shares an apartment near Kanda River with an office girl (**Makoto Yoshino**). They become curious about a mom and her high-school son living in the tenement across the street, seemingly involved in an incestuous relationship. The girls decide to rescue the boy (**Tatsuya Mori**) from the perversion and introduce him to a "healthy sex life." They map out war plans, "invade the stronghold," and eventually "penetrate the subject."

Kiyoshi Kurosawa's directorial debut for *Nikkatsu* is a pleasant surprise, filled with witty dialogue and very likable characters. He preceded this project with a light, experimental youth-comedy called **School Days** in 1979, and followed it with a collection of impressive thrillers including **Sweet Home** (1989) and **Cure** (1997).

Co-star **Masayuki Suoh** also worked as the assistant director for this movie. He would later develop into one of Japan's most celebrated filmmakers, best remembered for helming **Shall We Dance?** in 1996.

KANTO COUNTY

SEX UNIT (1973)

[Bankaku: Kanto Sex Gundan]

director: **Keiichi Ozawa**

Noriko Igarashi • Michi Aoyama

Shoji Ohki • Masumi Jun

Nikkatsu

★★½

A sequel of sorts to **True Story Of Sex And Violence In A Female High School** (also 1973, see separate listing). The heroine is sukeban Omon (**Noriko Igarashi**, who played

the "bad" girl in the first film). She meets Jo (**Shoji Ohki**), a rebellious boy with an expertise in brooding. They fall in love. Omon soon discovers he's a sworn enemy of the Ogin gang and she agrees to help him in a war against the girl gang even though she knows it will most assuredly cause problems with a yakuza group that controls the neighborhood. But that's all right because Jo hates the yakuza gang too. Seemingly, they had killed his younger brother in a bad-news trafficking scheme. A rumble ensues which results in Jo's death. A heartbroken Omon takes revenge against everybody in a slam-bam action finale.

Keiichi Ozawa also directed the juvenile delinquency film **Sanctuary In The Night** (earlier in '73). He had a flare for the genre. **Masumi Jun** is no stranger to the girl-gang films either. She also starred in **Sukeban Sex Violence** and **Sukeban Flesh Violence** (both 1973, see separate listing).

KAORU KIRI:

**THE BEST LESBIAN IN JAPAN,
A DOCU-DRAMA** (1974)

[Jitsuroku Kiri Kaoru:

Nipponichi No Lesbian]

director: Katsuhiko Fujii

Kaoru Kiri • Tomi Kasuga

Nikkatsu

★½

The star of a lesbian strip show, Kaoru Kiri (unabashedly played by **Kaoru Kiri**, a real-life self-proclaimed lesbian), is infatuated with bar hostess Michi (**Tomi Kasuga**) at a nightclub in Kyoto. She takes the girl back to her hotel, where Michi is introduced to the ecstasy of lesbos. The madam of the club is alerted to their sexual liaison and gets jealous, then mad.

During his twenty years with **Nikkatsu** 15 years, director **Fujii** cranked out a continuous stream of sequels and mean-spirited B-features (e.g., **Seduction Of The White Angel** [1972]). This one, obviously inspired by the success of the studio's previous *Jitsuroku Eiga* {docu-dramas}, **Professional Sex Performers: A Docu-Drama** and **Gypsy Rose, A Docu-Drama**, is on the lower end of the entertainment spectrum.

"KEEP IT INSIDE ME!"

see **LUSTFUL WIFE**

► **KEKO MASK:**

THE BIRTH (1991)

[Kekko Kamen: Eiga]

director: Tomo Akiyama

Hajime Tsukumo • Kenji Yanaguchi

Akira Ooizumi • Mayumi Takahashi

JHV

★★½



► **KEKO MASK** (1993)

[Kekko Kamen]

director: Tomo Akiyama

Hajime Tsukumo • Rei Nakano

Akira Ooizumi • Risa Kondo

JHV

★★★½



► **KEKO MASK IN LOVE** (1995)

[Kekko Kamen Koi: 3]

aka **Keko Mask 3**

director: Tomo Akiyama

Hajime Tsukumo • Asami Katsuragi

Mayumi Yoshioka • Akira Ooizumi

JHV

★★★

The principal (**Hajime Tsukumo**) of Spartan School is a sadist who believes that discipline is the cornerstone of education. The students are systematically tortured and mistreated by the teachers, but they also have a guardian superhero who rescues them

when things get out of hand. That hero is a female crusader named **Keko Mask** [*Kekko Kamen*], completely naked except for her cape and mask. She eliminates the bad guys by stunning them with a glance at her genitalia before snapping their necks in various ninja leg locks. "The most beautiful vagina I've ever seen," gasps one of the victims before he dies.

The plot for all three centers around Keko's secret identity (the principal believes she is one of the students) and the band of miscreant mercenaries he hires to expose and capture her. Throughout the series new *bounty hunters* arrive and fumble around as they try to figure out who the superhero really is. Writer **Go Nagai**¹ even has some of his other characters (i.e., Cutie Honey, Mazinga Z, etc) stop by and join in the hunt, not to mention *The Blues Brothers* (yes, *those* Blues Brothers, Japanese look-alikes nonetheless).

While it's difficult to ignore the vicious attitude of the film, especially its disrespect for women, United States audiences must remember *political correctness* remains a domestic philosophy not necessarily shared by Japan. And director **Akiyama** seems very comfortable thumbing his nose at the concept.

Interestingly, most of the humor stems from "domination" and bullying, with the principal belittling teachers, teachers mistreating students, and students picking on other students. Of course, it's mean-spirited. But the series is also outrageously hip. With lots of humorous jabs at contemporary Japanese morals, lampooning everything from the political school system to optical censoring of films, this movie is a brazen example of the clichéd superhero mystique

gone haywire. Ultimately, irreverence is the foundation of satire. And lines of dialogue like: "*Screaming girls and Wagner Music go well together*" are legitimately funny.

Each entry stars **Hajime Tsukumo** as the principal, dressed in a harlequin outfit. His vice-principal is **Akira Ooizumi**, a Russian theater actor who immigrated to Japan in the late '60s. Keko Mask's true identity is never revealed. The credits read: *Keko Mask: Unknown*.

Originally, this was not intended to become series, rather it was planned as a one-shot version of a popular *manga* (comic book). Success begot the sequels. #1 is a nice introduction to the characters, #2 is the best film, and #3 has the most heart.

¹Writer **Go Nagai** is the author of many Japanese anime features. He also created another live action film, similar to *Keko Mask*, called *Legendary Panty Mask* {see separate review}.

► **KEY (1959)**

[Kagi]

aka Odd Obsession (USA title)

director: **Kon Ichikawa**

Machiko Kyo • Junko Kano

Tatsuya Nakadai • Ganjiro Nakamura

★★★



► **KEY (1974)**

[Kagi]

director: **Tatsumi Kumashiro**

Hideo Kanze • Yuki Aresa

Tokuko Watanabe • Ken Kowarasaki

Nikkatsu

★½



► **KEY (1983)**

[Kagi]

director: **Akitaka Kimata**

with **Koji Wakamatsu**

Kayo Matsuo • Masumi Okada

Yoshio Taguchi • Shingo Egami

Toei Central Films

★★★

► **KEY** (1997)

[Kagi]

director: Toshiharu Ikeda**Naomi Kawashima • Akira Emoto**

Toei

★★★

Based on a black humor novel by **Junichiro Tanizaki**, these are very difficult movies to like. There are virtually no redeeming characters, although the audience eventually sympathizes with the plight of the sexually frustrated professor and the naivete of his younger wife (that's especially the case in the fourth remake by **Toshiharu Ikeda**.)

The story deals with an elderly college professor (**Ganjiro Nakamura**, in the original version) who is concerned about introducing the joys of sex to his wife (**Machiko Kyo**), innocent of carnal pleasure. He learns that jealousy accentuates his ability to perform in the sack, and so he bribes his son-in-law into sneaking an affair with his wife. At the same time, the professor writes about his sexual fantasies in a journal which he keeps locked in a drawer. The key to the drawer is left where his wife will see it, and — hopefully — use it to secure and read the diary. Everything happens as planned. Through reading the journal, the woman slowly awakens to sex. Unfortunately, all the excitement causes too much stimulation for the old man who keels over from a heart attack. When the daughter (**Junko Kano**) discovers the cuckold, she is upset about sharing her husband. She tries to poison her stepmother. The maid, sick of the entire family, poisons them all.

While **Kon Ichikawa's** film cannot be considered a *pinku eiga*, it was regarded as scandalous upon its release in 1959. The motion picture is even

bold by today's standards. But, unlike the later *sex movies*, this is essentially an erotic drama generated by strong characterizations from **Machiko Kyo** and **Ganjiro Nakamura**, two of the industry's top performers.

Originally, **Nikkatsu** had hoped to follow the same path. They wanted to sign mainstream actress **Michiko Saga** for the title role. Director **Kumashiro** personally made overtures to Ms Saga amid a flurry of media publicity. But she eventually turned down the offer. Frustrated and behind schedule, the studio tapped an *unknown* actress, **Yuki Aresa**, for the part. As it turned out, **Nikkatsu** was concerned — rightfully — that **Aresa** didn't have the experience for such a complex role, so they shifted much of the action to the daughter (played by **Tokuko Watanabe**). For this version, the professor's daughter is the one who snatches the key and reads the steamy journal. Obviously, this plot variance creates enormous problems within the script. Inexplicably, director **Kumashiro** chose to ignore the discrepancies; perhaps he had hoped nobody would notice that the film loses its meaning if the wife doesn't read the diary. Within the context of the story, she can't transform into a sexual being if the stimulus is missing. Ironically, the studio's attempt to "save" the film was the very thing which ended up sinking it.

The third remake by **Koji Wakamatsu's** production company is a return to the basics. Essentially, it's a faithful adaptation to **Ichikawa's** 1959 version with little regard for the **Tanizaki** novel. Critics were quick to note the improvement over the **Nikkatsu** production but ultimately they took the "who-needs-it" attitude.

Whereas the first **Kagi** ends with the

maid poisoning everybody, nobody tries to kill anybody in the second and fourth versions. In all films, the professor dies from a heart attack, caused by over stimulation in the sexual arena. In the 1997 **Ikeda** remake, this death is not sad, but rather, a bitter sweet denouement. After the wife has become a perfect woman for the professor, he dies. Perhaps it's a fitting end for him. He has accomplished his life's task and is content.

The **Ikeda** version is the most complex of the four productions. Even the son-in-law has a more important role here. As he cooperates in the professor's sex games, he's really jockeying for position in the old man's will. Another difference — although ultimately insignificant — the daughter is actually the professor's *step*-daughter (no blood relation) from a previous marriage.

After all the smoke has cleared, perhaps the most significant thing about the 1997 version is it's the first Japanese *mainstream* production to feature non-fogged full-frontal nudity.¹ It will probably be better remembered more for that than **Naomi Kawashima's** impressive performance or the artistic stretch for filmmaker **Toshiharu Ikeda** (notorious director of **Evil Dead Trap** [1988] {see listing in *Japanese Cinema Encyclopedia: The Horror, Fantasy And Science Fiction Films*}).

¹Initially, government restrictions regarding the "fogging of pubic hair and genitalia" relaxed in 1994 with the release of the French film *La Belle Noiseuse* in August. The official stance, as defined by *Eirin* {Japan's self-governing rating board}, read: "if *hair* is naturally part of the film's expression then it is considered acceptable." The print media was first to exploit the new liberal interpretation of the law. Full-frontal nudity immediately became commonplace in everything from tabloids to weekly news magazines. The film market took a longer time to react. The first official non-fogged Nippon movie is **Tomoaki Takahashi's** *New World Of Love* [1994]. This was followed by a glut of

AV's {adult videos} including *Shinto*ho's XXX **Hard Porno** [1995]. (For more information on Japanese censorship see *Spotlight Section: Fogging, Editing And Censorship*, pg 21.)

KEYHOLE

WITHOUT A KEY (1983)

[Ana Ni Kagi Ga Nai]

director: **Shimei Yo**

Rie Hazuki • Risa Kayama
and **Ai Ohhashi**

Tokatsu

★

Keyhole Without A Key is a double entendre — referring to both unlocked apartment doors and a female in bed alone — in this sleazy entry from low-rent **Tokatsu Studios**. It's a no-nonsense tale about a man, just released from jail, who sneaks into unlocked apartments and rapes the women inside. He rationalizes the action by convincing himself that the victims "asked for the attention" by leaving their doors unlocked.

It's anybody's guess who the actor playing the rapist is. Male names are missing from the credits. Maybe **Tokatsu** believes only female performers are important in a *pinku eiga*. Or maybe, the actor was smart and pulled his name before the release.

► **Hitomi KOBAYASHI'S**

SECRET PLEASURE (1987)

[Kobayashi Hitomi]

Ougi Kaikan: Tsuya]

aka **Secret Pleasure: Amorous**

director: **Kenichi Ikeda**

Hitomi Kobayashi • Yuka Ohtomo
Nikkatsu

★



► **Hitomi KOBAYASHI'S**

YOUNG GIRL'S STORY (1987)

[Kobayashi Hitomi]

No Reijo Monogatari]

director: **Kenichi Ikeda**

Hitomi Kobayashi • Mizuho Nakagawa
Nikkatsu

★★



► **HITOMI KOBAYASHI'S**
HEAVY PETTING (1987)

[Hard Petting]

director: Toshiyuki Mizutani
Hitomi Kobayashi • Kiyomi Okada
Nikkatsu / Roman X

★½

If anything vividly depicts the fall of *Nikkatsu* — the glaring mistakes of the once strong *pink* company — it would have to be these three films. Now, after years of publicly complaining about “the scourge of AV {adult videos}, *Nikkatsu* turns around and hires the AV Queen **Hitomi Kobayashi**, putting the girl in her own collection of movies.

The term “movie” is used lightly. #1 [*Kobayashi's Secret Pleasure*] is little more than a *Playboy* or *Penthouse* lingerie special. Realistically, the only discernible difference between these films (especially the first entry) and any one of her AV productions is... *Nikkatsu* shoots on film instead of video tape.

At least, #2 [*Young Girl's Story*] has the pretense of a plot. Ms **Kobayashi** plays a poor girl masquerading as a daughter of a wealthy businessman. She is captured by a man who plans to retrieve a healthy ransom. When he discovers the scam, she turns the tables by capturing him with her charms (*i.e.*, sexual dexterity).

#3 [*Heavy Petting*] is similar to #1 with ample shots of nude Kobayashi as she craves sexual satisfaction. The biggest difference between this one and the others is it's part of a new *Nikkatsu* line which was advertised as *Roman X*. Supposedly, it's “harder” (more explicit) than the average

pinku eiga, but Japan's archaic “gentle-fogging” laws render it a moot point. Director **Mizutani** left *Nikkatsu* a short time later and entered TV production for awhile. He re-emerged as a film director with a moderately successful horror movie, *Human Chair* in 1997.

LADY BLACK ROSE (1978)

[Kurobara Fujin]

aka **Madam Black Rose**

director: Shogoro Nishimura
Naomi Tani • Haruka Tajima
Keijiro Shiga • Tetsuaki Furukawa
Nikkatsu

★★★

When wealthy Saori (**Naomi Tani**) returns from abroad, her husband's assistant Tsumura is at the airport to pick her up. However, instead of driving her home, Tsumura takes her to a condo where news photographer, Tayama (**Keijiro Shiga**) is waiting. Lady Saori is tied up and tortured while the camera snaps a series of embarrassing pictures. The whole operation was masterminded by her husband who is trying to get control of the family estate. Saori is then taken to her mansion where she's confined to the basement and kept in an steel cage. Typical of most *Naomi Tani* films, she transmutes into the perfect masochist, tortured day and night.

This is director **Nishimura's** first attempt at the S&M genre. And he certainly copes much better with this torture fest than with many of his previous *roman porno* entries from the same period {*e.g.*, like **Devil In The Flesh**, **Lusty Wife**, or the **Gates Of Flesh** remake [all 1976-77]}. He would be back for more of the same with *Naomi Tani* in **Rope Cosmetology** (1978) and **Rope And Skin** (1979), her farewell project.

The biggest problem with this movie is **Oniroku Dan**'s rudimentary story. It's too barren for the exquisite look of the production. Director **Nishimura** stretches far beyond the basic minimum requirements for this kind of mean-spirited mayhem. His visuals are, in a word, breathtaking. Perhaps there is no other SM film in Nikkatsu's library which so lovingly depicts the art of torture.

Both condemned and praised as "the ultimate *woman-as-an-object*" film, this motion picture features two major scenes which are always tapped to epitomize the genre. ① the famous *funnel segment*. "People still talk about the 'stomach expanding' scene," **Naomi Tani** said in an interview for *Asian Cult Cinema #19*, "The sadist forces me to drink jugs of water through a funnel. You can see my belly growing larger and larger. But, there was no mystery or SFX trick. I was simply good at sucking my belly into a small ball and then expanding with a large exhale. Worst was when I was hung upside-down and tortured with my legs apart." ② the *brandy scene*. For this one, Ms Tani is tortured by having gallons of brandy forced into her vagina, followed by a lengthy closeup showing her body transform from porcelain white to a flushed drunken red.

LADY CALIGULA

IN TOKYO (1981)

[Tokyo Caligula Fujin]

director: **Koyu Ohara**

Maiko Kazama • Asami Ogawa

Tsutomu Akashi • Ryoichi Sato

Nikkatsu

★★★

Saori (**Maiko Kazama**), sick of her husband's promiscuity, runs away from home. She bumps into an old girlfriend, Asami (**Asami Ogawa**)

who is surprised to find that Saori is ignorant to the "*joy of sex and submission*." Asami escorts the girl to a secret mansion where she is educated by the strictest disciplinary methods. After weeks of rough sex and castigation, the instructions end. Saori, a prized student, is invited to a "mansion of pleasure" for a big masquerade party. Naked, wearing nothing but a bird mask, she is paraded for the affluent guests. Saori finally finds happiness when she meets a rich man who wants to take possession of her.

Obviously, despite the title, this movie has nothing to do with *Caligula* or, more specifically, "Lady Caligula." The title is an obvious attempt by *Nikkatsu* to capitalize on the *Tinto Brass/Bob Guccione* international hit, *Caligula* (1980). Even though the script is credited to **Shoichi Ikeda**, it's really *Pauline Reage's Story Of O*. Director **Ohara** manages to make it seem fresh.

LADY CHATTERLEY

IN TOKYO (1977)

[Tokyo Chatterly Fujin]

aka *A New Chatterley Story*

director: **Katsuhiko Fujii**

Izumi Shima • Hiromitsu Maya

Kenji Shiitani • Yoko Azusa

Nikkatsu

★★

Mio (**Izumi Shima**) marries a multi-millionaire's son (**Hiromitsu Maya**). She is happy, living an idyllic life in the countryside, until her husband gets paralyzed in a traffic accident. He is no longer capable of having sex with her; she, of course, becomes uncontrollably horny and their relationship falls apart. Mio enters into an affair with one of the employees (**Kenji Shiitani**). But when the husband finds out, he banishes her from the estate.

Despite the *Lady Chatterley* title, very little of *D. H. Lawrence's* original 1928 novel remains in this insipid rendering. Obviously, some of the major differences weaken the very structure of the story. Originally, Constance Chatterley didn't marry a millionaire's son, but rather a poor but aristocratic mine owner. He was not injured in a traffic accident, but was paralyzed from a gunshot wound while he was off fighting in the war. Mrs Chatterley never loses affection for her husband, but instead she supplements her physical needs with a virile lover, the son of a mine worker. When she becomes pregnant, Constance wants to leave her husband, primarily because of the shame her pregnancy would cause him, and run away with her lover. *D. H. Lawrence* was especially preoccupied with "illicit relationships between the classes" in his controversial book. That same concern is the crux of *Marc Allegret's* screen version *{L'Amant De Lady Chatterley}* in 1955.

But all *human interest* is missing from director *Fujii's* banal version. Instead, he merely offers a superficial adulterous story with little or no relationship to Lawrence's characters. Interestingly, the film did not fair well with the typical *Nikkatsu* fan. However, it had been promoted as a "*love story starring Izumi Shima, Nikkatsu's most beautiful new actress.*" And special care was taken with the cinematography to embellish Miss Shima's debut performance. Perhaps, the studio lost its target audience, but they did manage to attract staunch supporters from females who traditionally avoided *pinku eiga*. This kind of "success" had previously eluded *Nikkatsu* for many years.

LADY ECSTASY:

PLEASURE PROFOUND (1976)

[Monzetsu Fujin: Kairaku No Oku]

aka *Housewife In Prison*

aka *Madame Ecstasy*

director: Shogoro Nishimura

Rumi Tama • Rei Okamoto

Nikkatsu

★½

Keiko (**Rumi Tama**) plays an assistant professor at a prestigious university (quite a stretch from her *Apartment Wife* roles). Her homelife is a mess. After she physically attacks her husband, Keiko is sentenced to a seven year prison term. Apparently the young teacher had resorted to violence when she could no longer tolerate her husband's harassment, especially the disrespect of flaunting his mistress in public. She spends a few years in the slammer and is then released on parole. Keiko becomes roommates with an old friend, Rei (**Rei Okamoto**), and moves into her apartment. Keiko promptly begins a sexual marathon, dating a parade men. Apparently, the woman is "obsessed with lust" because she hopes to become a *sexual beast*. Revenge is really the motive. Keiko wants to master the "tricks of passion" so she can successfully seduce the lover of her ex-husband's girlfriend.

Director *Nishimura* was a big fan of **Rumi Tama**. He had been instrumental in her move to *Nikkatsu*, offering to direct her studio debut *Apartment Wife: Prostitution In Building #13* in 1974. But, unfortunately for everyone involved, his *Tama* productions are strikingly weak. This one leaves much to be desired.

LADY IN BONDAGE TROUBLE

see NOBLE LADY BOUND VASE

LADY KAMAKURA:**CHERRY BOY CLUB** (1975)

[Kamakura Fujin: Dotei Club]

director: **Isao Hayashi****Junko Miyashita • Akiko Yoshii**and **Tatsuya Hamaguchi**

Nikkatsu

★★

Satoko (**Junko Miyashita**, the 30 year old *Nikkatsu* Queen now relegated to "older" parts) is a married woman forced to live alone while her husband works overseas. Because of his absence, Satoko realizes that she must find other avenues for her carnal anxieties, but she must also take care to maintain her good reputation. So, the woman starts frequenting a Buddhist temple in Kamakura, where she makes herself available sexually to the priests and monks. Satoko especially gets involved with a young seminary student (**Tatsuya Hamaguchi**) — an affair which begins frivolously but develops into a serious relationship after his deflowering. The film escalates to a crescendo when Satoko's husband suddenly returns home from abroad and the madame must choose between the two men.

Filmmaker **Hayashi** gets no respect. Even though he was one of the original *pinku eiga* *Nikkatsu* directors, responsible for **Eros Schedule Book** in 1971 (the studio's first venture into *roman porn*), **Isao Hayashi** was never given major projects after his propitious debut. Instead, he was relegated to a string of sequels (for both **Eros Schedule Book** and **Apartment Wife** [1972-1975]) and B-features. The studio tried to change his bearings with this project, hoping to create a newer image for **Junko Miyashita** at the same time. While the film wasn't a failure, it didn't cause any reason for celebration ei-

ther. Both Hayashi and Miyashita had better days ahead.

LADY KARUIZAWA (1982)

[Karuizawa Fujin]

director: **Masaru Konuma****Miwa Takada • Takayuki Godai****Yumi Yoshikawa • Yoshio Tsuchiya**

Nikkatsu

★★

Whenever a mainstream actress drifts to porn, it's news. In this instance, when **Miwa Takada** displayed her breasts and engaged in torrid sex scenes with a very young **Takayuki Godai**, it was scandalous. **Miwa** had etched out a successful career, starring in a variety of action films and thrillers including **Hundred Monsters** (1969) and **Majin** (1966). She comes from a celebrated family of actors, her father is the famous theatrical performer **Kokichi Takada**. It was quite a surprise when she agreed to star in a *pinku eiga* for *Nikkatsu*.

Miwa plays a snooty, middle-aged woman who takes on a young lover after learning her husband has been unfaithful. The young guy later gets involved with niece Aya (**Yumi Yoshikawa**), and things heat up when her boyfriend is found dead. Essentially, it's a remake of **Rene Clement's Plein Soleil** [1960] (*Purple Sun*, USA title) which starred **Alain Delon**.

Director **Konuma** was expecting notoriety due to the film's parentage and well-written script, but he had a difficult time making the relationship between the older woman and the young stud seem believable. The critics were not kind. However, the film plays better today than it initially did.

Konuma was no stranger to the modest autumn/spring romance (*i.e.*, **Afternoon Affair** [1973]). But de-

spite the weak characterizations this time around, the films looks better and is more plot-driven than most of his interchangeable S&M projects from the '80s.

LADY MOMOKO'S

ADVENTURE (1980)

[Momoko Fujin No Boken]

director: Koyu Ohara

Akiko Hyuga • Aki Togo

Masahiro Yoshiwara • Hisashi Imai

Nikkatsu

★★½

Koyu Ohara, bouncing back from one of Nikkatsu's ugliest films, *Zoom Up: Rape Site* (1979), once again demonstrates his amazing dexterity. It's little wonder why he gained the reputation as the studio's most versatile director, in light of this pop-art, sci-fi *pinku eiga*.

Lady Momoko (**Akiko Hyuga**) has been frozen in deep cryogenics sleep for the past 17 years in America, as per her husband's request. But now, after amassing his fortune, husband Masahiro (**Masahiro Yoshiwara**) decides it's time for her to be thawed out. Soon, she is whisked back to Japan as a vibrant young beauty. But apparently, the deep-freeze experiment had a slightly negative effect. By day, she's a libidinous woman hunting and bedding a wide variety of men; while, at night, Mrs Momoko is a faithful wife. However, there's a twist at the end, she not really Lady M at all! This beautiful sex maniac is really a cyborg programmed for love. After she seduces her daughter's boyfriend, Mrs Momoko commits suicide.

LADY MOONFLOWER (1976)

[Yugao Fujin]

aka Flower Of The Night

director: Katsuhiko Fujii

Naomi Tani • Erina Miyai

Osamu Tsuruoka • Tokuko Watanabe

Nikkatsu

★★

Following some mildly interesting tangents (*e.g.*, **International Stewardess: Erotic Flight** and **Secret Wish** [both earlier in 1976]), director **Fuji** returns to his more notorious SM roots with this film, another venture written by **Oniroku Dan**, starring top cinematic masochist **Naomi Tani**.

A student named Kizaki (**Osamu Tsuruoka**) is madly in love with Yumeji (**Naomi Tani**), a *flower queen*, the artistic head of a flower arrangement clan. But this classy lady doesn't know he exists. Coincidentally, Kizaki's college roommate has a new girlfriend, Yuriko (**Erina Miyai**), who happens to be the younger sister of "unobtainable" Yumeji. Kizaki formulates a plot to kidnap the younger sister and win Yumeji in a ransom trade-off. So he captures Yuriko, rapes her and tortures her, while photographing the entire ordeal. The pictures are sent to sister Yumeji with a blackmail demand. Kizaki threatens to expose the girl's S&M session to the media if Yumeji doesn't come to visit him immediately. She responds accordingly and spends the rest of the movie being tortured and raped until she manages to escape the boy's clutches.

A variation on this theme was employed, more successfully, a year later in **Koyu Ohara's Fairy In A Cage**, also written by **Oniroku Dan**, starring **Naomi Tani**.

LADY OF THE STABLE

see Spotlight Section: Hisayasu Sato

LADY'S TRIANGLE¹ (1983)

[Ojosan No Matagura]

director: Atsushi Fujiura
 Kate Asabuki • Akio Kaneda
 and Junko Asahina
 Nikkatsu

★★

¹In this case "*Triangle*" is a double entendre referring to both a 3-way romance and the patch of pubic hair between a woman's legs.

Director **Fujiura**, who cut his teeth on *Nikkatsu* screwball comedies like **Deadly Obstacles** [1963] before the studio went *pink* in '71, helms his first "serious" sex film. He is better known for his *female diver* series (see **Nasty Diver**). But Fujiura is clearly out of his element here, simply going through the motions for a paycheck.

Mina (**Kate Asabuki**) is a mistress to a middle-aged married man who offers her a comfortable, if not exciting, life. But she breaks up with him {"*There must be more to life than this!*"} and walks out. Before long, Mina becomes friends with a young taxi driver, Ryota (**Akio Kaneda**). They seem to be perfect for each other and begin living together. However, their youth soon gets in the way; Mina and Ryota start arguing all the time. In the end, Mina realizes her romance with an older man wasn't such a bad thing. She leaves her taxi-driving beau to become the mistress of a library curator.

Actress **Keito (Kate) Asabuki** made numerous movies with filmmaker **Fujiura**. Some reference books suggest they were secretly married. Their next project would be the more successful **Dancer Of Izu** (1984) in the *Koichiro Uno* series.

LAST CABARET (1988)

[Last Cabaret]

director: Shusuku Kaneko
 Miyuki Kato • Yasuo Daichi
 and Ko Watanabe
 Nikkatsu

★★★

A requiem for *Nikkatsu* itself. In 1988, the powerful studio – realizing that it could no longer compete with the onslaught of AVs {Adult Videos} – decided to halt *pink* production. *The Last Cabaret* was written and produced as a metaphorical self-portrait, as at least one critic put it: "an homage to their own relevance."

Due to the voracious appetite of a land developer, a popular cabaret {think *Nikkatsu* here} is forced to close its doors. The owner's daughter, melancholy over the foreclosure, goes looking for her father's legendary girlfriends {think *Nikkatsu* starlets} to reminisce over the good ole days.

Nikkatsu would produce only one more pink film, **Bed Partner** (see separate listing). Director **Kaneko** left the sex arena for a brief flirtation with the "art film circuit" {e.g., **Summer Vacation 1999** (1988)}. In the '90s, he found a permanent home in the horror-cult market, responsible for **My Soul Is Slashed** (1991) and the **Gamera** remakes (1995+).

LAST DAY OF THE

RED LIGHT DISTRICT:

MARCH 31, 1958 (1974)

[Akasen Saigo No Hi:

Showa 33-nen 31-nichi]

aka **The Last Whorehouse**

director: Shinichi Shiratori

Junko Miyashita • Aoi Nakajima

Meika Seri • Morio Kazama

Nikkatsu

★★★

Prostitution was legal in Japan until March 31, 1958 when the government finally buckled to the "social pressures" from the United States and other world Coalition groups. As of that day, the red lights would be turned off and the brothels closed, forcing the oldest profession to go

underground, giving total control of the flesh business to the yakuza. This is the story of the last hours in the life of Chidori Salon, an independent whorehouse in Osaka's skin district.

The girls of Chidori are ready for the final day of business before the new law shuts them down. The film is a series of vignettes delineating the activities of three popular whores. **Aoi Nakajima** (best remembered as the accountant thief from **Office Lady Journal: Wet Bundle** [early 1974]) is probably the standout. She plays a single mom who needs money to raise her child. As this woman comes to work with her baby, the film manages to capture both her motherly qualities and her professionalism as a prostitute, without dipping into sentimentality. The reigning Queen of *Nikkatsu*, **Junko Miyashita**, has the headlining role but, compared to the rest of the cast, her performance is disappointingly pale. She plays a prostitute who is concerned about her future, torn between life with a poor student who loves her and a pimp. There doesn't seem to be any contest. **Meika Seri**, fresh from two highly successful *Noboru Tanaka* films (**Secret Chronicle: She Beast Market** and **West Lust: Twenty One Strippers** [both also 1974]) plays a no-nonsense prostitute, trying to fit as many men as physically possible into her crowded schedule. At the end of the day — when the clock strikes midnight — all the girls sing *Auld Lang Syne*. Surprisingly, it works — not in a maudlin way — but rather as a message of determination and unity in an unfair world.

LATE BLOOM:

CAMPUS EROTICA (1976)

[Campus Erotica: Urete Hiraku]

aka Memoirs Of A College Virgin
director: Kazunari Takeda
Takako Kitagawa • Tokuko Watanabe
Hiroshi Yamamura • Haruka Tajima
 and **Morihira Murakuni**
Nikkatsu

★½

Here's another film which proves conclusively that director **Takeda's** extraordinary *Housewife's Experience* series (1974-1975) was merely a fluke. This one is remarkably ineffective as a sex movie, as a comedy, or as entertainment in general. It's on par with **Season Of Lust: Trail Of Honey From An 18 Year Old** (1973) and his other similar fare.

Takako Kitagawa from *Secret Wish* [also 1976], seemingly an actress incapable of playing anything besides randy virgin roles, is a college sophomore named Atsuko. She is — of course — through no fault of her own, still a virgin. Atsuko finally snags a potential boyfriend, Terayama (**Hiroshi Yamamura**), from a prestigious neighboring university and they begin living together. But, alas, when the boy learns his roommate is still a *shojo* {virgin}, he treats her "with respect" and sensitivity. In other words, Terayama won't have sex with her. So Atsuko concludes she has to make it with somebody else first. She and her girlfriend (**Tokuko Watanabe**) take a weekend jaunt and attend a *kompā*.¹ Atsuko manages to get laid and she returns home anxiously anticipating some sexual antics with Terayama. But he still doesn't want to do it with her (Terayama is *Nikkatsu's* first homosexual character), and so the new liberated Atsuko dumps him.

¹*kompā* is a Japanization, derived from the English word *company*. The word means "a party which mixes students from different schools or different walks of life."

**LATEST BATHHOUSE SEX
TECHNIQUES: PALACE OF
THE SOAPSUD PRINCESS**

see *Spotlight Section: Toshiki Sato*

**LEGEND OF THE BIG PENIS:
BEAUTIFUL MYSTERY (1983)**

[Kyokon Densetsu:

Utsukushiki Nazo]

director: **Genji Nakamura**

Tatsuya Nagatomo • Ren Ohsugi

Masayoshi Nogami • Kei Shuto

ENK Productions

★★★

One of the first widely-distributed, favorably-reviewed Japanese sex films with a homosexual theme (called *Bara-zoku Eiga* {Rose films}). It's helmed by exploitation *auteur* **Genji Nakamura** who started film-making in 1972 with **Sad Nymph** {*Kanashiki Yosei*}, a B-feature picked up by *Nikkatsu* for the bottom part of a double bill. He made 64 movies before his first award-winning **Wet Lips: Sleek And Hot** in 1980.

In the '80s, Nakamura was generally considered one of the *Three Pillars of Pink* (along with **Tomoaki Takahashi** and **Mamoru Watanabe**), respected for elevating the sex movie far beyond its meager roots. Early in '83, he officially joined *Nikkatsu* with the misogynistic opus **Beauty In Rope Hell** {see separate listing}. Nakamura followed that mean-spirited torture fest with this gay movie for *ENK Productions* (*Nikkatsu*'s sister studio in Osaka). It was followed by **Bathroom Documentary: Golden Lips**.

In 1984, Genji switched from the pink market into the youth-oriented action arena with the cult hit **V-Madonna: The Great War** about a group of female bikers who protect a school from an attack by the vicious Yagui motorcycle gang. Nakamura

returned to *Nikkatsu* in 1985 under a pseudonym **Go Ijuin**, which he shared with friends **Ryuichi Hiroki** and **Hitoshi Ishikawa**. Together they made some legendary roughies, **Sacrifice** (1985), **The Sexual Abuse** (1985) and **Captured For Sex 2** (1986) {see separate listings for all titles}. *Legend Of The Big Penis: Beautiful Mystery* is not Genji Nakamura's only gay film. Years before, he directed **Perfect Homosexual Love** [1972]. But this is certainly one of his most famous movies.

It features — among others — **Ren Ohsugi**, the future star of *XX: Beautiful Prey* and *Hani-bi*. He's **Makio Mitani** (a parody of real-life Yukio Mishima), the leader of a militant right-winged group organizing terrorist activities which will culminate in a mass hara-kiri.¹ He also has a male lover, his second-in-command (played by **Masayoshi Nogami**), who has told all the members of Mitani's big penis. After weeks of training, the militants gather for a "last supper," {a dinner and pep-talk}. Following a good deal of male posturing and tough talk, all the men become affectionate towards each other in a group orgy.

The two newest members, **Shinohara** and **Takizawa** (**Kei Shuto** and **Tatsuya Nagatomo**), are mesmerized by leader Mitani and his ostentatious diatribe {*"The young officers in the 1936 revolution had no desires, made no proclamations — and died without accomplishing anything. In return, they became the beautiful mystery. If there's anybody I envy, it's them."*}. These two recruits eventually fall asleep — after satisfying their own carnal passions — amid dreams of Mitani's rhetoric. But these two *rebels* end up sleeping through the next day's dissident activities. When

they wake up at noon, the *coupe d'e-tat* is over. Their leader is dead. The boys unsuccessfully attempt hara-kiri before realizing they weren't attracted to the bravado anyway; rather, they were drawn to the group because of the male bonding. They happily accept their homosexual tendencies and forgo the politics. The film closes with the disclaimer: "*Leader Mitani shines brilliantly in history while Takizawa and Shinohara faded like seaweed to the bottom of a neon sea. Nobody knows what happened to them.*" But in an epilogue, the audience is privy to the rest of the story. Two years later, Shinohara and Takizawa have become transvestite hostesses in a gay bar fittingly called *Days Of Wine And Roses*.

The studio insists it's an honest portrayal "stressing the friendship and love between men." Critics called the film a satire and embraced it as "a campish attack against political extremists." Whichever is correct, right wing fanatics didn't appreciate the film's sentiment. Militant groups demonstrated. They boycotted the theaters and menaced the studio with bomb threats, causing even more publicity for the film.

Interestingly, the participation of **Masayohi Nogami** and **Ren Ohsugi** does not seem to be *accidental*. They also went on to star in other gay films. **Ren Ohsugi** made *Our Season* later in 1983, while **Masayohi Nogami** carried *Mansion Of Roses: Passion Of Men* the same year. Prior to this film, **Noigami** had made a career of tough heterosexual rapist roles for more than a decade, ranging from *Seduction Of The Flesh* (1968) to *Office Lady Rope Slave* (1981).

¹The real Yukio Mishima headed a similar radical group. He also committed hara-kiri during a rally in 1969. His death was the last "sanctioned" suicide in Japan.

LEGEND OF THE

SEX THIEF IN EDO (1973)

[Ohedo Seito-den Onnagiri]

director: **Katsuhiko Fujii**

Setsuko Ogawa • Hideaki Ezumi

Hitomi Kozue • Junko Miyashita

Nikkatsu

★★

Katsuhiko Fujii is a second-string **Nikkatsu** director who made a lot of B-features and SM erotica for that company throughout the '70s. He's also the only director who had the opportunity of working with all four of the first wave **Nikkatsu** idols (e.g., **Kazuko Shirakawa** in *Apartment Wife: Mid-Afternoon Love Affair* [1972], **Yuko Katagiri** in *Seduction Of The White Angel* [also '72], **Naomi Tani** in *Cruelty: Black Rose Torture* [1975], and **Setsuko Ogawa** in the *Eros Schedule Book* sequels and, of course, this film).

Here's another Edo period piece. This time a desperate ronin {*masterless samurai*} **Shinjiro** (**Hideaki Ezumi**), with the intention of stealing a legendary treasure, breaks into the home of a wealthy warrior named **Managawa**. But **Shinjiro** is shocked to find a masked gang already ransacking the place and holding wife **Aya** (**Setsuko Ogawa**) hostage. After **Shinjiro** rescues the beautiful woman, they escape the scene. Of course the two fall in love, which soon escalates into an expected sex scene. Then shockingly, **Shinjiro** discovers that **Aya** is a virgin. After the deflowering, she asks him to kill her husband, a "mean and impotent bastard." They decide to do the deed together, but then learn that **Lord Managawa** is also trying to kill **Aya**. Seemingly, the masked gang of robbers was under the direction of **Managawa** himself — and they are very serious about their orders to eliminate her.

SPOTLIGHT:

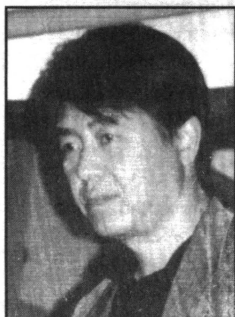
3 Pillars Of Pink

Genji Nakamura, Banmei Takahashi and Mamoru Watanabe became the most influential Japanese *pinku eiga* directors of the '80s. They are respectfully called *The Three Pillars Of Pink*.

GENJI NAKAMURA

In the '60s, Genji Nakamura attended the prestigious private college *Keio Gijuku* in Tokyo, majoring in literature. He then continued his education at *Sogo Film Institute* and began working as an assistant director for *Koji Wakamatsu* in 1970. At age 25, Nakamura became Japan's youngest *pinku eiga* director when he helmed *Sad Nymph* in 1972. He made 64 movies before his first award-winning feature, *Wet Lips: Sleek And Hot* in 1980 {see review in text portion}.

When Nakamura officially joined *Nikkatsu* in 1983 with *Beauty In Rope Hell*, he already had passed the 100 movie mark, an impressive list of groundbreaking films including a notorious gay picture called *Legend Of The Big Penis* and *Bathhouse Documentary: Golden Lips* for pillar Mamoru Watanabe's production company {see text listings for both entries}. In 1984, Nakamura switched from pink to the youth action market with the cult hit *V-Madonna: The Great War*, but he returned to *Nikkatsu* the following year under a pseudonym, *Go Ijuin*, which he shared with *Ryuichi Hiroki* and *Hitoshi Ishikawa*. As a triumvirate they helmed numerous legendary S&M roughies, (e.g., *Captured For Sex 2* [1986]) before splitting their partnership in '87. Since that time, Nakamura has helmed only two films - both non-pink - *A Lot Of Murders* (1991) and *Sadistic Song* (1996).



GENJI NAKAMURA FILMOGRAPHY

1972

Sad Nymph

(Kanashiki Yosei)

Perfect**Homosexual Love**

(Kanzennaru Doseiai)

Scarlet Nymph

(Akai Yosei)

Wild Woman

(Yasei No Onna)

An Exhibitionist

(Roshutsu-kyo)

Trap Of Lust

(Chijo No Onna)

Lustful Family

(Yokujo Kazoku)

Orgasm Game

(Kokotsu No Asobi)

The College Girl**Studies Sex**

(Joshi Gakusei)

(Sei-ka Nyugaku)

Lust Of White Angel

(Shiroi Tenshi)

(No Yokujo)

1973

Porn GYN Doctor

(Porn Sanfujin-ka)

A Woman Who Can't**Wait Until Dark**

(Yorumade)

(Matenai Onna)

Swapping: Sex Drops

(Sex Koutan)

(Amai Shizuku)

Filthy Petals

(Yogoreta Kaben)

Exchanging Love

(Ai No Kokan)

Lustful Trap

(Shikiyoku No Wana)

1974

Semi-Documentary:**Blonde Hunting**

(Semi Document:

Kinpatsu-gari)

1975

Mad Porn Islands

(Mouretsu Porn Retto)

Charming The Woman

(Onna Torokashi)

Night Blooming**Filthy Flower**

(Yoruhiraku

Midara-bana)

Fresh Delinquent Girl:

(Aoi Sukeban:

Nureta Seifuku)

Pangs Of Young Sex

(Seishun No Umeki)

Sex Trucker:**Porn Night Express**

(Truck Sex Yarou:

Porn Shinya-bin)

1976

Semi-Documentary:**Runaway Sex Gang**

(Semi Document:

Boso Sex Shudan)

Sex Trucker: One Shot

(Truck Sex Yarou:

Ippatsu Shobu)

School Girl: Playing**With Men's Balls**

(Joshigakusei: Kokotsu

No Tama-Korogasiti)

Dirty Peep Gentleman

(Koshoku

Nozoki Shinshi)

Schoolgirl Sex Report:**Hands-On Intern**

(Joshigakusei

Sex Report:

Jicchi Kenkyu)

High School**Drop Out Girl**

(Hiko Jokousei)

1977

Ecstasy Apartment:**Days Of Frustration**

(Kokotsu Apart:

Monmon-jidai)

Campus Of Lust

(Chijo Gakuen)

Semi-Documentary:**Fainting Virgin**

(Semi Document:

Shojo Shishsin)

Perverved Med School

(Chikan-sei Igaku-bu)

Molester

(Johan-ma)

Semi-Documentary:**Virgin's Obscene****Behavior**

(Semi Document:

Shojo Chitai)

A Female's**Perverved Orgasm**

(Chijo Shoten)

1978

Dirty Beautician

(Koushoku Biyoshi)

Pimp Con Team

(Sukekomashi Gundan)

Serial Brutal Rapes

(Ryoshoku

Renzoku Boko)

Office Lady's**Perverved Sisters:****Upper Lips****Lower Lips**

(OL Chijo Shimai:

Uwa-Kuchibiru)

Shita-Kuchibiru)

Pachinko Gambler:**This Hole, That Hole**

(Pachinko Yaro:

Ano Ana Kono Ana)

Semi-Documentary:**Wet Soaking**

(Semi Document:

Mesu-inu Gushonure)

Mobile Love Hotel

(Ido-Love Hotel)

Molester Girl

(Chikan Shoujo)

Harassing**Perverved Girl**

(Osasuri

Hentai Musume)

Woman In A Blue Film

(Blue Film No Onna)

Violent Brutal Sex:**Sexual Harassment**

(Zunkoko Sex:

Hazukashime)

1979

Semi-Documentary:**Peeping On The****Promiscuous Wife**

(Semi Document:

Uwaki-zuma

O Nozoku)

Perverved Sex Shooter

(Ijo Sex Ransha- Ma)

High School Girl:**Pleasure**

(Jokosei: Kaikan)

Career Girl: Attacking**The Weak Spot**

(Career Girl:

Kyusho-zeme)

School Girl**Playing Doctor**

(Joshigakusei:

Oish-san Gokko)

Frenzied Ripe**College Girl**

(Ranjuku Joshidaisei)

Finger Play

(Yubi Asobi)

**Violent Sex Gang:
Attack!**

(Bosei-zoku: Osou!)

In Heat: Prostitution**Housewife Racket**

(Baishun Group:

Yokujosuru Hitozuma)

Powerful Spell**Of The Woman**

(Cho Inryoku

Zeccho Onna)

Pet Girl

(Aigan Shoujo)

Porn Documentary:**Afternoon Climax**

(Porn Document:

Hirusagari No Zeccho)

School Girl:**Dangerous Play**

(Joshigakusei:

Kikenna Yuugi)

*1980***Encyclopedia Of Sex:****Pink Shell Thief**

(Yobai Hyakka:

Sakura-gai Dorobo)

Perverted**Midnight Train**

(Hentai Yako Ressha)

College Girl: Playful

(Joshidaisei:

Hida No Tawamure)

Runaway Wife: Sobbing

(Johatsu-zuma:

Susuri Naki)

Wet Lips: Sleek & Hot

(Nureta Kuchibiru:

Shinayakani Atsuku)

Young Wife:**Playful Bondage**

(Wakazuma:

Shibari No Tawamure)

Molester License

(Chikan Karimenkyo)

Housewife • Office**Lady • School Girl:****Target For Attack**

(Hitozuma • OL •

Joshigakusei:

Neratte Osou)

Secret Potion**Superman: The Bed****Gets Wet**

(Maruhi Kyosei-zai:

Bed Ga Nururu)

Secret Tapping Device:**Lick And Cry**

(Maruhi Tochoki:

Shaburi-naki)

*1981***A Woman Who Wants****To Fuck,****A Woman Who****Wants To Be Fucked**

(Dakitai Onna,

Dakaretai Onna)

Semi-Documentary**Intensive Training****To Build A Vagina**

(Semi Document:

Tokuun! Meiki-zukuri)

Scarlet Prostitute:**Stabbing**

(Akai Shofu: Tsukisei)

Housewife And**College Girl:****Both At Once**

(Hitozuma, Joshidaisei:

Futari Ichido Ni)

Semi-Documentary:**Sex Maniac****Generation**

(Semi Document:

Hentaikyo-jidai)

Molester's Train:**Okay To Shoot**

(Chikan Densha:

Hassha All Right)

Woman's Spare Key:**Wet And Open**

(Onna No Aikagi:

Nurete Hiraite)

Sex Documentary:**Meaty**

(Sex Document:

Kuikoiju)

Soaking Wet Captive

(Nure Nure Kankin)

Semi-Documentary:**Housewife's****Prostitution Team**

(Semi Document:

Hitozuma Baishun

No Teguchi)

High School Girl:**Offer Myself**

(Jokosei:

Watashi O Ageru)

*1982***Documentary Porn:****Prostitution****Bathhouse Inquest**

(Document Porn:

Toruko Tokkyubin)

Kidnap!**Housewife Torture**

(Yukai!

Hitozuma Gomon)

Weekend Shuffle *

(Weekend Shuffle)

Documentary: Stroking**The Fatal Spot**

(Jitsuroku Mantoru:

Kyusho Ijiri)

*1983***Girl Bondage Doll**

(Shoujo Nawa-Ningyo)

Bathhouse**Documentary:****Golden Lips**

(Toruko Document:

Ohgon No Kuchibiru)

*1983***Legend Of Big Penis:**

(Nakamura continued:)

Beautiful Mystery

(Kyokon Densetsu:

Utsukushiki Nazo)

23 Serial Rape Murder

(Renzoku 23-nin

Kansatsu-ma)

Beauty In Rope Hell

(Dan Oniroku:

Bijo Nawa-jigoku)

1984

Lower Body Syndrome

(Kahanshin Shokogun)

Prostitution Bathhouse

48 Hours

(Toruko No 48-jikan)

Meow Meow Girl

(Nyan Nyan-musume)

V-Madonna *

(V-Madonna: Dai Senso)

1985

{as Go Ijuin:}

Sacrifice

(Za Sacrifice)

S&M

(Za SM)

Sexual Abuse

(Za Sekkan)

1986

{as Go Ijuin:}

Captured For Sex 2

(Kankin Sei No Dorei:

Ikenie 2)

1991

A Lot Of Murders *

(Satsujin Ga Ippai)

1996

Sadistic Song *

(Sadistic Song)

* indicates a mainstream theatrical production

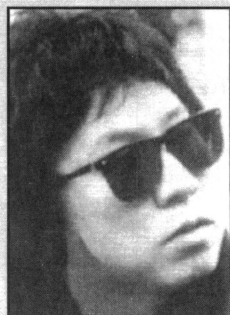
BANMEI TAKAHASHI

(SOMETIMES TRANSLATED AS TOMOAKI TAKAHASHI)

Banmei Takahashi made his directorial debut in 1972 with *Escaped Rapist Criminal*, but a post-production argument with his producer forced him to abandon the project and temporarily leave the industry. A couple years later, Takahashi joined *Tokatsu* as a member of the production crew and part-time editor. In 1975, he moved to *Wakamatsu Studios* where he became a scriptwriter. *Koji Wakamatsu* agreed to produce a Takahashi helmed project, *Delinquent File: Juvenile Prostitution* in 1976. The director stayed with *Wakamatsu*, averaging five films a year, until the formation of his own *Takahashi Productions* in 1979.

A few years later, he dissolved the operation after the success of his mainstream film, *Tattoo* (1982), joining the prestigious *Director's Company*. During the same time, he married *Nikkatsu* actress *Keiko Sekine* changing her name to *Keiko Takahashi*. She would later star in numerous movies including the director's own cult hit *Door* (1988).

Aside from his important, ground-breaking sex movies like *Girl Mistress* (1980) and *Attacked Woman* (1981) {see separate listings in the text portion of this book}, film critics insist that Takahashi's major contribution was his ability to rekindle an interest in *pink* among college-age patrons, an audience which had drifted from the genre after *Nikkatsu's* "Golden Period" ended in 1980. But historically, he will always have a niche in Nippon Cinema as the first Japanese director to successfully challenge the government's censorship laws regarding the "fogging of genitalia." In 1994, he produced and directed *New World Of Love*, the first *pinku eiga* which featured uncensored full-frontal nudity.



BANHEI TAKAHASHI
FILMOGRAPHY

1973

Escaped Rapist**Criminal**

(Fujo Boko Dasso-han)

1976

Delinquent File:**Juvenile Prostitution**

(Hiko Kiroku:

Shoujo Baishun)

1977

Red Sex:**Sexual Battery Case**

(Akai Sei: Boko Shogai)

Kill The Flower Bud!

(Tsubomi O Yaru!)

Seduce The Sisters

(Shimai O Okasu)

1978

Another Female**Teacher:****Tight Bondage**

(Aru Onna Kyoshi:

Kinbaku)

Japanese Torture

(Nihon No Gomon)

Profound Experience:**Sucking The Pussycat**

(Oku No Taiken:

Suitsuku Mesuneko)

Female Prison: Lynch

(Suke-musho: Lynch)

Bondage Female Coed

(Kinbaku

Joshigakusei)

1979

Semi-Documentary:**Fake GYN Doctor**

(Semi Document:

Nise Fujin-ka-i)

Whip & Tight Bondage

(Muchi To Kinbaku)

Affair With Bondage

(Kinbaku No Joji)

Semi-Documentary:**Sex Maniac****In The Daylight**

(Semi Document:

Hakuchu No

Hensitsu-ma)

Attacking The Girls

(Shoujo O Osou)

Too Wet Pussycat

(Nuresugita Mesuneko)

Female Prison: Pervert

(Suke-musho: Hentai)

Scandal: Pleasure Skin

(Scandal:

Kairaku No Hada)

Bondage Sex Maniac

(Kinbaku Ijo-ma)

Filthy Pussycat

(Into Mesuneko)

1980

Bondage Sacrifice

(Kinbaku Ikenie)

Setsuko's Confession:**Sleep With Me**

(Setsuko No Kokuhaku:

Watashi O Daite)

Prostitution**Juvenile Wife**

(Baishun Osana-zuma)

Rampage For**The Sexual Assault**

(Ranko

Ryoshoku-okashi)

Woman In The Rumor:**Sleep With Me****Until Morning**

(Uwasa No Onna:

Asamade Daite)

Torturing The**Housewife**

(Hitozuma Gomon)

Ecstasy Fight:**Fleshy Lips****Girl Bondage**

(Monzetsu Hiko:

Niku Shin

Shouji Kinbaku)

Woman: Deceiving**And Manipulative**

(Onna: Tarashikomi)

Female Prison:**Tight Bondage**

(Sukumusho: Kinbaku)

Brutal! Rape Case

(Ryoki! Boko Jiken)

Girl Mistress

(Shoujo Jofu)

Lustful Woman:**Expert In Tongue**

(Shikijo Onna:

Kyoretsu Shitazawari)

Perverted Fingers: Stop

(Ijona Yubi: Yamete!)

1981

Bizarre Bondage Wife

(Kinbaku Ryoki-zuma)

Bondage And Cage

(Shibari To Ori)

Japanese Lynch

(Nihon No Lynch)

Perverted Pleasure:**Forbidden Lips**

(Ijona Kairaku:

Kinshin)

Lower Body Report:**"I Feel Hot"**

(Kahanshin Report:

Atsuku Kanjiru)

Female Prison: Rape!

(Suke-musho: Okasu!)

18 Years Old:**Deep Bliss**

(18-sai: Hageshii Aegi)

Orgy Roommates:**Rape In Turn**

(Ranko Dosei: Mawasu)

Documentary Porn:**Cry For The Tongue**

(Document Porn:

Zetsugi Ni Naku)

Sex Crime:**Blackmail And Rape**

(Sei-Hanzai

Kyohaku Boko)

Female Teacher:**Chain And Bondage**

(Onna Kyoshi:

Kusari To Kinbaku)

Documentary Porn:**Compulsive Rapist**

(Document Porn:

Chikan Joshusha)

Office Lady Experience**- Pregnancy**

(OL Hatsutaiken:

Yadosu)

Tying The**Newlywed Wife**

(Niizuma O Shibaru)

Victimized Woman

(Yarareta Onna)

Craving Pleasure:**Attack A Virgin**

(Yorokobi No Aegi:

Shojo O Osou)

Strip The**Female Teacher**

(Onna Kyoshi O Hagu)

1982

Bondage Cell

(Kinbaku Gokusha)

Slave Virgin Eros

(Seien Dorei Shojo)

Tattoo *

(Tattoo)

*New World Of Love**Tattoo***Rope For A Uniform**

(Kingaku Nawa

No Seifuku)

Wolf *

(Ohkami)

1983

Rikidozan *

(Rikidozan)

1986

Green Season Wind *

(Aoi Kisettsu-fu)

1988

Door *

(Door)

1989

Dangerous**Bedtime Story:****I Want To****Go Back ***

(Abunai Hanashi

Anohi: Ni

Kaeritai)

1991

Summer Of The**Lion Kings ***

(Shishioh-tachi

No Natsu)

Door 2: Tokyo Diary *

(Door II: Tokyo Diary)

1993

Death Of**[End Of]****The Lion Kings ***

(Shishioh-tachi

No Saigo)

Human Intersection:**Dying ***

(Ningen Kousaten:

Furyo)

1994

Emperor Of Evil *

(Shura No Teioh)

New World Of Love

(Ai No Shinsekai)

1996

Night Of Serafimu *

(Serafimu No Yoru)

1997

Heavy Thunder:**Ransom Of****The Big Boss ***

(Jinrai: Kumicho

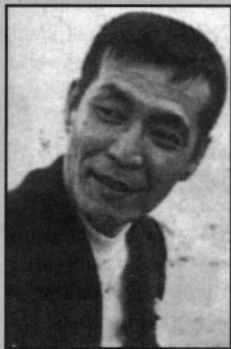
No Minoshirokin)

* indicates a mainstream theatrical production

MAMORU WATANABE

Mamoru Watanabe is an actor-turned-director who initially graduated with honors from the prestigious *Waseda University*, majoring in drama. While working as a scripter for a Japanese television network in 1965, young Watanabe engaged in a fistfight with director **Michiyoshi Doi** which resulted in him getting blackballed from TV work. Watanabe found a new home as an assistant director for *Shintocho's* spinoff *pinku eiga* company, *Tokyo Geijutsu*. Over the next few years he perfected his craft by helming projects for a variety of independent studios, including *Koei*, *Mutsukuni Eiga*, *Million Films* and, of course, *Shintocho*. Soon, critics recognized the expertise of the filmmaker, citing his unusually intricate plots {e.g., **Slave Widow** [1968]} and keen eye for talent (i.e., Watanabe is credited with giving **Naomi Tani** her first starring role in the film **Bed Of Violent Desires** [1967]).

In the early '80s, Watanabe formed the *Film Workers Production Company* with his partner **Chusei Sone**. His first mainstream feature would be **Cold Blood** in 1984. But before that endeavor, Watanabe delivered a couple hits to *Nikkatsu* with **Dark Hair Velvet Soul** and **Uniform Virgin Pain** (both 1982). It was during this time he befriended renegade screenwriter (and future director) **Kazuo "Gaira" Komizu** and actor **Kazuhiro Sano**, the man who went on to become an influential pink filmmakers of the '90s. Critics insist Watanabe was instrumental to the careers of both men. The director continued working *pinku eiga* cinema throughout his career, pausing momentarily in 1993 to helm the World War 2 melodrama **Crimson Flower** {Gurenbana} with **Kumiko Akiyoshi** for *Sankyo Eiga*. Seemingly, he has since retired from the motion picture business.



MAMORU WATANABE FILMOGRAPHY

1965

Hussy

(Abazure)

Red Pot

(Benitsubo)

Wet Bare Skin

(Nureta Suhada)

1966

Girl's Confused Feast

(Onna No Kyoen)

Stone Girl

(Ishionna)

1967

Cruelty To Virgins

(Shojo Zakura)

Slave Widow

(Dorei Mibojin)

Bed Of Violent Desires

(Boyoku No Shikibuton)

Ten Years Of Evil

(Akudoma Junen)

1968

Contract Of Flesh

(Nikutai No Keiyakusho)

Crimson-Haired Girl

(Makka Na Ubuge)

1969

The First Futon

(Hatsubuton)

1970

Secret Hot Springs

Resort:

People At Night

(Maruhi Yu No Machi:

Yoru No Hitode)

Murder Atrocious

(Otokogoroshi

Gokuaku Benten)

Song For A Girls' Hell:

Shakuhachi Sarasvati

(Onna Jigoku Uta:
Shakuhachi Benten)
No Sexual Battery
(Asunaki Boko)

1971

Sex Tour Of Japan:
Eastern Part
(Nippon Sex Judan:
Higashi Nihon Hen)

1972

Exhibit Wet Sarasvati
(Nure Benten Gokaicho)

1973

Journey For Love
And Sex At Age 16
(16-sai: Ai To Sei
No Henieki)

Story Of A

College Girl's Affair:

Pink Pagoda
(Joshidaisei Jikenbo:
Pinku No Kyoto)

1974

Molester And
High School Girl
(Chikan To Jokosei)
Unopened File On
Sexual Sensitivity
(Seikan Mikoukaizu)

1975

Prohibition:
Song Of Sexual Love
(Kindan: Seiai No Uta)

New Japan:
Mrs Emanuelle
(Shin Nihon:
Emanieru Fujin)

1976

Female Student:
Sexual Doll
(Jogakusei Sei Ningyo)

Tremble Of
Newlywed Wife
(Niizuma No Wananaki)
Wife's Prostitution
(Hitozuma Baishun)

Trickle Of
Newlywed Wife
(Niizuma No Shitataru)
Young Wife: Trembling
On The Wedding Night
(Osanazuma:
Shoya No Wananaki)

Virgin Thief
(Shojo Nusutto)
Semi-Documentary:
Hunting Female Body
(Semi Document:
Nyotai Gari)
Rape School Uniform
(Boko Serafuku Sundan)

1977

Bizarre Rose Slave
(Ryoki Bara Dorei)
Wife At 3 o'clock:
Time Of Temptation
(Hitozuma No Sanji:
Yuwaku No Shitataru)
Wife • Office Lady
• High School Girl =
Kidnapping
(Hitizuma • OL •
Jokosei = Yukai)

Female Student's Play
(Jogakusei No Yugi)
Naked Female Student
(Maruhadaka Joroseishi)

Arched Back
Newlywed Wife
(Niizuma Nokezori)

Porno Is Tough:
Girl's Pussy
(Poruno Wa Tsuraiyo:
Onna No Himegai)

History Of Japanese
Sexual Customs:
Performance Area

(Nihon Sei Fuzokushi:
Honban Chitai)
Naomi Tani: Bondage!
(Tani Naomi: Shibaru!)
{a retitling of an earlier
Tani film, most likely
Bed Of Violent Desires}

Bizarre And Torturous
(Ryoki Semegesho)

1978

Porno Is Tough:
Vital Point Torture
(Poruno Wa Tsuraiyo:
Kyusho-zeme)
Surplus Sexual Desire:
Overflow
(Kajo Seiyoku: Afureru)
History Of Japanese
Sexual Confusion
(Nihon Seiranshi)
Rope And Girl
(Nawa To Onna)
Sex Document: Trick
(Sex Document: Teguchi)
Sexual Dance
(Inbu)

Department Girl:
Ecstasy Three Sisters
(Depato Garu:
Kokotsu Sanshimai)

Tied Perverted Bride
(Kinbaku Hentai
Hanayome)

Erotic Education
(Mun Mun Nekoiku)

Female Teacher:
Faint In Agony
(Jokyoshi: Monzetsu)
Experience The Inner:
Sucking The Pussycat
(Oku No Taiken:
Suitsuku)

Delinquent
Female Student:
Starting To Get Wet
(Hiko Joshigakusei:

Nurehajime)
Disciplined Woman's
Body: Train Severely
 (Nyotai Chokyo: Shigoki)

1979

Holy Virgin Bondage
 (Sei Shoji Shibari)
Bizarre Rose Hell
 (Ryoki Bara Jigoku)

Wet Place Open All
The Way: Sexual Map
 (Nureba Zenkai:
 Negesho)

I Want To Fuck!
Newlywed Wife Report
 (Buchikomital!
 Niizuma Repoto Kanki)

Virgin Beauty Rope
 (Shojo Nawagesho)

Tie Up Wife!
Take A Secret Picture!
Bondage Torture
 (Hitozuma O Shibu!)
 Missha! Kinbaku Gomon)

Sex Documentary:
Bring Girl!
 (Sex Document:
 Tsyrekomu!)

Sensual Technique:
Lips • Tongue • Finger
 (Kanno Tekunikku:
 Kuchibiru • Shita • Yubi)

Bondage! Rape!
 (Kinbaku! Boukan)

Rape Affair
 (Fujoboko Jiken Fukiso)

1980

Woman's Medical
Examination:
Tongue And Finger
 (Onna No Shinsatsu:
 Shita To Yubi)

Porno Documentary:
Uniform And Panties
 (Document Porn:

Seifuku To Panty)
Exciting Videotaping:
Japanese Bondage
 (Gekisatsu!
 Nihon No Kinbaku)

Rape Girl
 (Shojo Boko)

Housewife's Experience:
Indecent Skin
 (Shufu No Taiken Report:
 Waisetsuna Hada)

Bondage Apartment Wife
 (Danchizuma O Shibu)

Secret & Perverted
Obstetrics & Gynecology
 (Hentai Maruhi
 Sanfujinka)

Ecstasy Hotel: Exciting
 (Monzetsu Hoteru Chigi)

Japanese Molester
 (Nihon No Chikan)

Rape With Rope
 (Nawade Okasu)

Perverted Sex:
I'm Melting
 (Hentai Sex:
 Watashi Torokeru)

Naked Hell Of Youth
 (Maruhadaka Seishun
 Jigoku)

Missing Wife: Throw
 (Jyohatsu Zuma:
 Korogasu)

Bondage Lusty Wife
 (Kinbaku Shikigo Fujin)

Sex Documentary:
Perverted Discipline!
 (Sex Document:
 Hentai Shiiku!)

Molester: Japanese Hero
 (Chikan Nippon Retto)

1981

Virgin Cruelty:
Downy Hair
 (Shojo Zankoku: Ubuge)
Bondage Uniform!

(Seifuku O Shibu!)
Shameless Dance Song
 (Harenchi Ondo)
Rope Of Hell:
A Nun's Story
 (Jigoku Nawa Shudo Jo)

Apartment Wife:
Drive Me Mad Tonight
 (Danchizuma:
 Konyamo Kuruwasete)

Lecherous Flower Train
 (Kouzoku Hana Densha)

Ecstasy Pornography:
Cry In Agony
 (Zeccho Porno:
 Modaete Naku)

Perverted And Lusty
Rope Wife
 (Hentai Shikijo
 Nawafujin)

Docu-Drama Of
Obstetrics & Gynecology:
Perverted Operation
 (Jitsuroku Sanfujinka:
 Hentai Shujutsu)

Bondage Unit Violation
 (Kinbaku Shudan Boko)

Uniform Virgin Pain
 (Seifuku Shojo No Itami)

Please Seduce Me
With Dirty Words
 (Kitanai Kotobade
 Watashi O Okashite)

1982

Woman's Great Spot:
Third Time Ecstasy
 (Onna No Anaba:
 Sandome No Zeccho)

Apartment Wife:
Capture Rape 25 o'clock
 (Danchizuma:
 Boko Kankin 25ji)

Bondage Torture
Of A Nurse
 (Kinbaku Hakui Gomon)
Mistress Diary: Wet Pussy

Watanabe's Dark Hair, Velvet Soul

(Aijin Nikki:

Nureta Kiretsu)

Dark Hark, Velvet Soul

(Kurokami Nawa Fujin)

Bondage Rope Sister

(Kinbaku Nawa Shimai)

Bondage Perverted Hell

(Kinbaku Hentai Jigoku)

Molester's Train:**Mischievous Fingers**

(Chikan Densha:

Itazura Na Yubi)

Perverted**Rope Discipline**

(Hentai Nawa Shiiku)

History Of Sexual**Crime: Execution**

(Boko Sei Hanzaishi:

Shokei)

Perverted Erotica:**Rope And Molester**

(Hentai Erotica:

Nawa To Chikan)

Bondage Tattoo**On Wet Skin**

(Nurehada Irezumi

O Shibuaru)

Lusty Discipline**In Uniform**

(Sailorfuku Shikijo Shiiku)

The Molester

(The Chikan)

1983

Beautiful Girl**Masturbation**

(Bishojo: Onanie)

The Molester Is Great

(Chikan Wa Saiko!)

Bondage Tattoo Woman:**SNAKE AND PEONY**

(Irezumi Onna O Shibuaru:

Hebi To Botan)

Raped Virgin:**Torn Flesh**

(Shojo Boko:

Sakareta Niku)

Red Violation:**Cruel Torture**

(Akai Boko:

Zankoku Na Seme)

Serial Murder Fiend:**Heartless**

(Renzoku Satsujin Ki:

Reiketsu)

Neighbor's Widow:**I Can't Hardly Wait**

(Tonari No Mibojin:

Watashi Gaman

Dekinai)

Blue Skirt:**Dangerous Discipline**

(Aoi Skirt:

Kiken Na Shiiku)

Love Hotel: No Vacancy

(Love Hotel:

Tadaima Manshitsu)

Wife's Abnormal**Experience At OBGYN**

(Sanfujinka Hitozuma

Ijotaiken)

1985

Yasuko Yagami**Masturbation**

(Yagami Yasuko Onanie)

Perverted Bondage**Discipline**

(Hentai Kinbaku

Chokyo)

Ecstasy Swap: Sex Play

(Zeccho Swap: Sex Yugi)

Irony: Teasing Rope

(Hiniku Naburi Nawa)

1986

Asuka Suzie:**Dance Of Bondage**

(Suzie Asuka:

Kinbaku No Mai)

Yukari Taguchi:**The Convulsion**

(Taguchi Yukari:

The Keiren)

Hitomi Shimizu's**Masturbation**

(Shimizu Hitomi

No Onanie)

1987

Lolita Bondage**Discipline**

(Lolita Kankin Shiiku)

1993

Crimson Flower

(Guren-bana)

LESBIAN HAREM (1987)

[Lesbian Harem]

director: Tomoaki Hosoyama**Reika Kano • Kyoko Hashimoto**and **Chiemi Akimoto**

Shinto

★★★

This cheaply-produced sex adventure is obviously intended as a homage to American Grade Z cult-clunkers, a genre which found popularity in Japan with the boom of video. The story is remarkably similar to *John Water's Desperate Living* (1977). *Water's* famous descriptive term, "monstrous fairy tale," would certainly apply to both films.

It's a fantasy set snugly inside a deep forest labyrinth. Two young lesbians (**Reika Kano** and **Kyoko Hashimoto**), looking for the ideal place to commit a lover's double-suicide, discover this cockeyed wonderland when they venture too far into the woods. A sadistic queen snatches the two girls and whisks them away to her castle and lez empire. After some vicious (and some not so vicious) sex games, Reika and Kyoko organize a revolution against the bad empress.

Not only is this an precursor for director *Hosoyama's* immensely popular *Weather Girl* (1993), but it's also an important movie in its own right. For instance, lesbianism is the *way of life* in this fanciful story, arguably the most "normal" behavior amid a medley of eccentricities. The plot is not cluttered with unsatisfied females who want to experience heterosexual love. There are no spurned lovers jealous of their partner's numerous bedmates, and no guilt feelings (nor disapproving parents) over the "unnatural" choice of sexual expression. This film embraces and accepts lesbianism as a viable lifestyle, building

a story around that concept. Quite a departure from conventional lesbian *eiga*.

LESBIAN RAPE: SWEET HONEYsee *Spotlight Section: Hisayasu Sato*► **LESBIAN WORLD:****ECSTASY** (1975)

[Lesbian No Sekai: Koukotsu]

director: Masaru Konuma**Mihoko Arikawa • Maki Kawamura**and **Naomi Oka**

Nikkatsu

★★

► **LESBIAN WORLD:****FONDLING** (1975)

[Zoku Lesbian No Sekai: Aibu]

director: Chusei Sone**Maki Mizuno • Yuri Yamashina**and **Hinako Ito**

Nikkatsu

★★½

► **NEW LESBIAN WORLD:****RAPTURE** (1975)

[Shin Lesbian No Sekai: Tosui]

director: Shogoro Nishimura**Hiroimi Igarashi • Akemi Nijo****Yuri Yamashina • Reiko Akitsu**and **Hidetoshi Kageyama**

Nikkatsu

★★★

Three of *Nikkatsu's* best directors work independently within this lesbian trilogy, with varying degrees of success. The first one is a lightweight entry by **Masaru Konuma** on the heels of his highly acclaimed *Wife To Be Sacrificed* (late 1974). This movie is insulting in its stereotypical depiction of lesbian bonding. The film's pivotal relationship is reduced to little more than escapist fodder for an audience of horny males.

Mihoko Arikawa plays Akane, a lady factory worker who is raped by

her supervisor during a break. She instantly reacts by running away. But Akane is stopped and picked up by a lesbian co-worker, Maki (**Maki Kawamura**). After an evening in the sack with this woman, the heroine becomes obsessed with the lesbian lover because of her "unusual sexual ingenuity" {apparently, she never had a boyfriend who knew the secrets of cunnilingus}. So Akane quits her job and begins working at a lesbian bar. When her ex-fiance comes to lure her back to the hetroland, she pays no attention to him, preferring instead the bond of the lesbian world.

In #2, Naomi (**Maki Mizuno**) owns a clothing boutique. She enjoys lesbian relationships with many of her customers, women who happen to be the unsatisfied wives of affluent men. One of her steady girlfriends is an employee named Reiko (**Yuri Yamashina**). She tends to get very jealous of Naomi's extracurricular activities. Then, one day, when boss Naomi is to-o-o-o friendly in the dressing room with a singer/client, Mari (**Hinako Ito**), Reiko can't stand it anymore and runs out of the store into the crowded downtown street. She slams right into a man and allows herself to get picked up. Soon, Reiko is living with this guy. Actually, everything is going surprisingly well. Reiko has managed to forget all about those naughty nights she shared with Naomi, that is, until the seductress shows up at the doorstep trying to draw her back into the lesbian world.

#3 offers more of the same, but somehow it's different. Perhaps the credit goes to director **Nishimura** for managing to capture seemingly honest characterizations in a utterly dishonest vehicle. Tae (**Hiromi Igarashi**) succumbs to lesbianism after losing her virginity to Sanae

(**Akemi Nijo**), a skilled female partner. Young Tae dreams of a steady relationship with Sanae. But the problem is Rie (**Yuri Yamashina**, this time playing the counterpart to her role in #2); she's already Sanae's main squeeze. Tae is sorely disappointed and she "gets even" by bedding a mechanic (**Hidetoshi Kageyama**) who's been trying to get into her pants for a long time. But the last laugh is on promiscuous Tae because she soon discovers that her body can no longer be satisfied by a man.

None of these films are high art. And they should not be criticized on that level. They are essentially lez skin flicks made for a leering male audience. But, in many ways they deserve high points for their staunch pro-lesbian attitude, never slipping into that typical "*one good night with a big dick would teach her a lesson*" mentality which populated many *pinku eiga* over the years {from **Love Awakening** [1967] to **The Lesson** [1994]}. Plus, on the artistic level, any one of these three films is a strong improvement over **Nikkatsu's** own **Kaoru Kiri: Best Lesbian In Japan** (1974).

LESBIANS IN UNIFORMS (1983)

[Sailor-fuku Yuri-zoku]

director: **Hiroyuki Nasu**

Kaoru Oda • Natsuko Yamamoto
and **Koji Minagami**

Nikkatsu

★ (or ★★½)

For the indiscriminating viewer who simply wants a story about pretty naked girls in lesbian embrace, this is the movie to see. There's not much plot to clutter the soft-core action, but there is an abundance of exploratory nudity.

Director **Nasu** seems to suffer from delusions of importance as he treats

the project more seriously than the thinly written story might deserve. His camerawork is creative, perhaps even innovative, based on the deviant angles he manages to capture. The plot itself deals with two high school girls who discover the pleasure of sex with each other until one of them chooses to be with a boy (!), then all hell breaks out. Obviously, the *uniform* in the title refers to the traditional outfits worn by the female schoolgirls.

sequel:

► **LESBIANS**

IN UNIFORMS 2 (1983)

[Sailor-fuku Yuri-zoku II]

director: Hiroyuki Nasu

Natsuko Yamamoto • Kaoru Oda

Kotomi Aoki • Rikako Shimizu

Nikkatsu

★½

Despite the title, this lesbian couple has grown out of their uniforms and are now college students vacationing at a mountain resort. Naomi (**Kaoru Oda**) upsets the blissful relationship when she begins an affair with a married man. Her girlfriend, Miwako (**Natsuko Yamamoto**), reluctantly accepts the situation and picks up her own male lover, a student from a high-ranking university. When the wife of Naomi's lover shows up, sparks fly and the girls eventually find their way back to their own bed.

another sequel:

OFFICE LADIES:

LESBIANS IN UNIFORMS 3

[OL Yuri-zoku III]

director: Shusuke Kaneko

Natsuko Yamamoto • Kaoru Oda

Nikkatsu

★★

The girls are back. Now they've graduated, exchanging their high school uniforms for business suits.

Naomi and Miwako (once again played by **Kaoru Oda** and **Natsuko Yamamoto**) are office ladies who work for a finance company, but they spend more time getting involved in *real world* romance. It's directed by **Shusuke Kaneko** who, after helming a few pink films, found a home with cult thrillers {most notably, **My Soul Is Slashed** [1991] and the *neo Gam-era* movies [1995+]}.

LESSON (1994)

[Lesson]

director: Yasuharu Hasebe

Kumiko Akiyoshi • Atsuo Watabe

Toei

★★½

Veteran director **Hasebe** {see **Alleycat Rock** [1970] for overview} is still cranking out the films. This one is like a *Harlequin Romance* come-to-life on the big screen.

It's a love story about a journalist who meets and becomes infatuated with a mysterious art appraiser named Kaya (**Kumiko Akiyoshi**), widow of a rich Hong Kong businessman. The love-sick *repowriter* decides to conduct an investigation and learn more about her. He discovers that Kaya is a lesbian, currently involved in a serious relationship. But that doesn't stop him in his pursuit. And, as one might expect, true love conquers all. Even sexual preferences.

LESSONS IN THE

ART OF SEX: MAJORING

IN VOYEURISM (1973)

[Shiki-do Koza: Nozoki Senka]

director: Kazunari Takeda

Akemi Nijo • Masumi Jun

Go Awazu • Chizuyu Azami

Nikkatsu

★½

Despite the "*modern*" sounding ti-

tle, this is actually a period piece which finds Seibei (**Go Awazu**) running a feudal variation of a pawn shop. At night, Seibel enjoys an unusual hobby — he's a voyeur. One lucky day he meets Hide (**Chizuyu Azami**), a 20 year peeping veteran, who teaches the intricacies of the "profession" to this obsessed novice. Seibei encourages Hide to use the pawnshop warehouse as a base for a prostitution racket. In exchange, the young storekeeper can peep all he wants. But all is not perfect in this voyeur's paradise. Trouble erupts when the boyfriend of a prostitute (**Akemi Nijo**) goes crazy and kills Hide.

The film is major disappointment from **Kazunari Takeda** after his impressive debut film, **Secret Chronicles: Opening The Doors To The Sacred Altar** (1972). It would be the first of many subsequent disappointments.

LET ME DIE FOR 10 SECONDS see **MADAM SCANDAL**

LEWD GENROKU: **SECRET STORY** (1975)

[Koshoku Genroku:

Maruhi Monogatari]

aka **Decadent Genroku Story**

director: **Ikuo Sekimoto**

Yuriko Hishimi • Maki Tachibana

Chieko Kubozono • Maria Mitsui

and **The Piranha Gang**

(**Takuzo Kawatani • Hideo Murota**
Masaru Shiga)

Toei

★★

Director **Sekimoto** hires the *Piranha Gang* (a troupe of character actors who are known for their bad guy roles, see listing above) to be the villains in this *pink* Edo film. Two nasty sisters use their unique sexual tech-

niques to seduce and conquer men. The story unravels during the Genroku Era, considered the most decadent period of Japanese history.

This is the debut performance for **Maria Mitsui**, the former hostess of a popular late-night sexy TV program. Sadly her publicity hype was far more interesting than her acting ability; however, she fared much better in **Nikkatsu's My Sex Report: Intensities** directed by **Chusei Sone** in 1976.

Actress **Chieko Kubozono's** dubious claim to fame lies her ability to "squirt love juice" to abnormal distances. In her live show she would often spray the men in the first rows.

LEWD WIDOW (1976)

[Inzesu Mibojin]

director: **Chusei Sone**

Rumi Tama • Yuri Yamashina

Hideaki Ezumi • Hiroshi Gojo

Nikkatsu

★½

Young widow **Tamiko (Rumi Tama)**, from a successful stint in the *Apartment Wife* series) runs a photo shop to support her father-in-law and brother-in-law. Tamiko makes them very happy as she does a good job, but not only in managing the store. She also satisfies their sexual appetites at nighttime. Tamiko's life is further complicated by the courtship of two prominent men, a school principal and a wealthy realtor.

Every one in this movie is horny, to point of exhaustion. There are way too many segments of people sneaking into Tamiko's bedroom only to bump into somebody else on the way out. This project has all the markings of a work-for-hire by respected director **Chusei Sone**. It most likely won't be included in the retrospective film festivals.

LIVE ACT:**TOP STRIPPER (1982)**

[Maruhon: Uwasa No Stripper]

director: Yoshimitsu Morita**Kaori Okamoto • Yasuhiro Miyawaki****Nami Misaki • Ayako Ohta****Nikkatsu**

★★

A young man (**Yasuhiro Miyawaki**) is infatuated with a popular club stripper (**Kaori Okamoto**). However she is totally detached from his amorous advances; she's a modern girl who scoffs at romance. The two are hopelessly mismatched, but he continues to woo the stripper until she finally breaks down and dates him. As expected, the result is nothing short of disastrous for the conservative suitor.

Some nice strip sequences orchestrated by director **Morita** who cut his teeth on this type of *Nikkatsu* soft porn before shifting to mainstream comedy hits like **Family Game** (1983). **Yasuhiro Miyawaki** is a former kid actor who originally found fame in the Japanese TV series **Ken-Chan**.

LIVE RECORDING:**SECRET VIDEO (1982)**

[Namadori Tocho Video]

director: Takashi Sugano**Maiko Kazama • Kazuyo Ezaki****Jun Nakahara • Tsutomu Akashi****Nikkatsu**

★★★

Makiko (**Maiko Kazama**, *Nikkatsu's* #1 horny woman) falls into a seedy affair with Takeda (**Jun Nakahara**), a man she meets at a bar while her husband is out of town on a business trip. They go to a Love Hotel where Takeda secretly arranges for the sexual antics to be video taped on a hidden camera. After the fun-n-games, Makiko returns home, assum-

ing the *good wife* role. But then, after the tapes are exposed, her marriage skids into divorce. Later, Makiko tracks down and captures Takeda, locking him in a room. She celebrates her sexual freedom by inviting her ex-husband and friends for a an ultimate orgy.

Within this absurd story, director **Sugano** employs some marvelous camerawork, involving a virtual prism of mirrors and holographic effects. The movie is also distinguished by some very lustful segments emphasizing the aroma of "adult sex." These include shocking scenes with menstrual blood and cum.

As always, Maiko is outstanding, exceptionally dirty and erotic. The **Sugano/Kazama "marriage"** appears to be a highly successful arrangement. This film and the previous venture, **Poaching Wife: Frustrated Inside** (1981) remain two of diva Maiko's best projects.

LOLITA DISGRACEsee *Spotlight Section: Hisayasu Sato***LOLITA HOUSE:****WET JUNKO (1983)**

[Lolita Hausu: Oshimeri Junko]

director: Fumihiko Kato**Kotomi Aoki • Yuko Mizushima****Asami Ogawa • Keiichi Fukuhara****Nikkatsu**

★★

Here's another of those films which could never be made nor shown in the United States due to the current strict interpretation of the child porn laws. But, in Japan where kiddie porn is hustled openly in adult book stores, this movie is considered tame stuff.

It's the story of a man who keeps an apartment for his under-aged mistress. He gets more than he bargained

for when the girl invites school chums and the place gets trashed. Eventually, young Junko (**Kotomi Aoki**) discovers that her boyfriend's wife is the woman with whom her daddy had run away. It's a happy ending when she reunites with her father. Lots of nubile nudity and soft-core sexual gymnastics.

LOLITA: VIBRATOR TORTURE

see *Spotlight Section: Hisayasu Sato*

LOOSE WOMEN (1966)

[Mukido Josei]

director: **Kinya Ogawa**

Rie Taki • Tadashi Tanemura

Koji Satomi • Miki Hayashi

Okura Eiga

★½

This film vacillates between being a *pinku eiga* and a yakuza flick, but does neither very well. It's the story of a newlywed couple from the countryside who relocate in Tokyo, anxious to start their new life together. Immediately they get mixed up with con-men and gangsters. Their life is shattered when the young bride gets raped by a yakuza toughguy (**Koji Satomi** in a bit role). Grim and depressing cinema with a very misleading title.

The movie is the debut for future sex starlet **Miki Hayashi**. Don't blink. Her screen time is limited to seconds. She plays a hostess in the underworld titty bar.

LOST FEMALE BODY (1991)

[Ushinawareta Nyotai]

director: **Jo Ichimura**

Akihiro Nozawa • Emi Ishikawa

Okura

★★★½

Nothing in **Jo Ichimura's** early career (e.g., **Real Action Rape!**, **Woman's Abnormal Sex Drive**

[both 1983]) could have prepared audiences for this revolutionary pink film, long honored as the "*cult film for fanatics*."

In Neo-Tokyo, after a catastrophic nuclear war, a scientist (**Akihiro Nozawa**) is triumphant in experiments to rejuvenate his dead wife (**Mizuho Nakagawa**). Then later, after celebrating his success (in a particularly erotic scene), some mutated freaks break into the doctor's shelter and beat him. They rape and kidnap his wife. The scientist must go after them.

Similar to **Kazuo "Gaira" Komizu's** **Living Dead In Tokyo Bay** (1992), this film embraces its B-film roots. Some critics were not amused by the cheapo production. However, despite their complaints about the "immature camerawork," the movie has garnered a legion of fans over the years.

LOST LOVE: OIL HELL (1974)

[Lost Love: Abura Jigoku]

director: **Masaru Konuma**

Akari Uchida • Tetsuo Tomikawa

Kazuko Tajima • Shin Kishida

Nikkatsu

★½

Bottom of the barrel for **Masaru Konuma**. The beginning of '74 was a dark period for the talented director (he followed this film with the tastelessly inept **White Whore** {see separate listing}). But interestingly, after nesting in **Nikkatsu's** newly developed S&M line in mid-74, filmmaker **Konuma** delivered his best movies, **Wife To Be Sacrificed** and **Flower And Snake** (both 1974).

For this one, Singer **Kumiko (Akari uchida)**, while performing at a snowy hot-springs resort, meets **Junichi (Tetsuo Tomikawa)**. They fall in love (of course) and begin living together. Then after a few weeks of

fun-n-games — just when Kumiko decides to give up her career in favor of marriage — a record company offers her a contract. The girl is incapable of giving up her passion for show biz, so she leaves Junichi for the spotlight. What any of this has to do with the “*Oil Hell*” title is anybody’s guess.

Akari Uchida was a real singer with several hits under her belt when she made this *Nikkatsu roman porn*. Some unkind critics said this was a fitting end for her lackluster career. A sexy *kayo-eiga* {pop song film}, little more than a goofy, empty melodrama.

LOTS OF PEEPING:

HOT UNDERPANTIES OF LOVE

see *Spotlight Section: Toshiki Sato*

LOVE AFFAIR EXPOSED (1972)

[Nozokareta Joji]

director: Shogoro Nishimura

Kazuko Shirakawa • Eijiro Minato

Nikkatsu

★★½

Veteran director **Nishimura**, from the *Apartment Wife* series, brings his intense *pinku eiga* style to this darkly sinister comedy — a movie which also features the genre’s top starlet, **Kazuko Shirakawa**. This film may not be “high art” but Ms Shirakawa is so effervescent the immediate appeal can’t be denied. And it’s a nice {appreciated} departure from the turgid slice-of-life melodramas which had begun to clutter Ms Shirakawa’s career.

Natsuko (**Kazuko Shirakawa**), wife of a porn writer, reads her husband’s new novel. She becomes so hot, so excited, that she begins to imitate the girl in the sex book. Natsuko starts doing “out-of-character” things. She shoplifts from a depart-

ment store, and then visits a private sex club with a young writer-friend, Ishimoda (**Eijiro Minato**). At the club the girl gets involved with a notorious sex-offender. When Natsuko leaves the bar with the criminal, Ishimoda reports the situation to the police. A madcap chase ensues; Natsuko is killed when their car goes over a cliff.

LOVE AFFAIR

IN PURGATORY (1973)

[Saihate No Joji]

director: Keiichi Ozawa

Maki Kawamura • Keizo Kanie

Nikkatsu

★½

Masami (**Maki Kawamura**) is forced to run her husband’s gas station after his untimely death. There, she becomes friendly with a young mechanic (**Keizo Kanie**), allowing him to stay in her home. Before long Masami is sharing her bed with him. Then later, after noticing an article in the newspaper, she realizes that her lover is a member of a militant gang who robbed a bank. Needless to say, he doesn’t take kindly to her inquisitiveness.

LOVE AFFAIR

ON A RAINY NIGHT (1973)

[Ame No Yo No Joji]

director: Shinichi Shiratori

Junko Miyashita • Moeko Ezawa

Hirokazu Inoue • Tatsuya Hamaguchi

Nikkatsu

★½

Masahiko (**Hirokazu Inoue**) hits a man in a traffic accident, and then quickly begins an affair with the victim’s wife, Ritsuko (**Junko Miyashita**). Ritsuko’s husband disappears shortly afterwards but the woman continues the liaison with Masahiko. Three years pass. Ritsuko’s marriage

is legally terminated and she weds Masahiko. However — as expected by everyone in the audience — one day she sees her ex-husband and discovers he's suffering from amnesia (apparently, the result of the original car accident). She feels sorry for the guy and tries to help him regain his memory with some mattress therapy. But new husband Masahiko isn't amused, and their relationship collapses.

This *exercise in coincidence* is director Shiratori's debut project for *Nikkatsu*. He later drifted to a few **Apartment Wife** sequels and some of the studio's *harder X* projects in the '80s, but his work is generally considered second-string.

LOVE AWAKENING (1967)

[Aijo Kaigan]

director: Ichiro Kyodo

Keiko Niitaka • Hiroko Okamoto
and Masayoshi Nogami
Okura

★★

Here's a variation on the "she wouldn't be a lesbian after a night with one good man" concept. But despite the neanderthal philosophy, the film manages to be both endearing and poignant. **Keiko Niitaka**, who later found some success in *Shuji Terayama's Fruits Of Passion* (1981), plays against her well-defined sensuous persona. This time she's Yukiko, a 30 year old lesbian *virgin*, who allows herself to be seduced by man for the first time. Of course, this results not only in a redirection of her sexual preferences but also a disastrous romantic interlude with a man who turns out to be a heel.

Ironically, in a real-life turnabout, actor **Masayoshi Nogami** came out of the closet in the early '80s with a series of gay sex films, including

Legend Of The Big Penis and Mansion Of Roses {see separate listing}.

LOVE BANDIT RAT MAN (1972) or LOVE BANDIT NEZUMI KOZO

[Seitou Nezumi Kozo]

director: Chusei Sone

Setsuko Ogawa • Hiroshi Gojo
Nikkatsu

★★★

Parody tale of notorious Edo-period *Robin Hood* named Nezumi Kozo (Rat Man), a thief who robs from the rich and showers the money on the poor. In this entry, he's also a drunkard who sometimes forgets why he's broken into the house in the first place. This is especially true if there's a pretty girl to be seduced.

Most parodies, by their very nature, tend to be comedies. This one has the dubious distinction of being a tragedy (perhaps a vivid example of *Seijun Suzuki's* influence on his former first unit director, **Chusei Sone**). Regardless, this film ends with Mouse getting framed by his friend, the chief of police, and beheaded in the city square.

The script is written by **Kazuhiko Hasegawa**, a popular novelist who later became a cult director (*Murder Of Youth* {*Seishun No Satsujinsha*} 1976). This film is very unlike the vast number of other *Nikkatsu* pink films, as it is more concerned with story and characters. Director **Sone** takes a number of chances with this film. Despite the dark tone, he adds a decidedly "manga touch" by including purposely out-of-sync situations (*i.e.*, like a movie theater on the streets of historic Edo). Upon it's release, the movie met with mixed, in some cases hostile, response from the audience; today, it's considered a cult classic.

▶ **LOVE BEAST:****FLOWER OF VICE** (1981)

[Aiju: Aku No Hana]

director: **Akira Kato****Jun Izumi • Miki Yamaji****Tsuyoshi Naito • Yutaka Hayashi**

Nikkatsu

★★

▶ **LOVE BEAST:****ATTACK!** (1981)

[Aiju: Yaru!]

director: **Naosuke Kurosawa****Jun Izumi • Rui Nonomura****Rumi Tama • Nenji Kobayashi**

Nikkatsu

★★★

▶ **LOVE BEAST:****RED LIPS** (1981)

[Aiju: Akai Kuchibiru]

director: **Akira Kato****Jun Izumi • Rika Takahara****Noriko Ohtaka • Hirokazu Inoue**

Nikkatsu

★½

Jun Izumi drifted away from *Nikkatsu* after her debut, **I Am Aroused** in 1976, co-starring in a series of mainstream productions (e.g., **Glory Cheerleaders** [1977], *et al*). She re-signed with the studio in 1980, agreeing to a supporting role as the villain in a music-biz sexpose, **Momoe's Lips: Love Beast** {see separate listing}. She was terrific in that film. And so, *Nikkatsu* immediately signed her to a few more. Ms Izumi followed these three *Love Beast* movies with perhaps her best role, **Toshiharu Ikeda's Angel Guts: Red Pornography** (also 1981).

For #1 [*Flower Of Vice*], Naomi (**Jun Izumi**) and her business partner Tadashi (**Tsuyoshi Naito**) run a neighborhood bar, sharing the profits — as well as each other. One evening, a yakuza gangster swaggers

into the place with a stack of money for Tadashi. He takes Naomi in exchange. She is trained as a high class hooker and is, seemingly, grateful for getting the opportunity to experience the joys of sex. However, appearances are deceiving. Secretly, Naomi is carrying a grudge against the yakuza and she finally has the opportunity to take revenge. Silly and obvious junk from **Akira Kato**, saved only by **Jun Izumi's** complex performance.

#2, [*Attack!*], is the best of the three. After being away from home for five years, Yu (**Jun Izumi**) returns to find that her mother is dead and younger sister, Rui (**Rui Nonomura**), has gone on the lam. Mom's former boyfriend, an ex-cop named Kawamura (**Nenji Kobayashi**), is now the big boss in a yakuza clan. Yu takes ownership of mom's bar, finds her sister and gives her a job. After countless nights of free sex and drunken orgies, Yu realizes that she has, in fact, *become* her mother — a woman and lifestyle which she had despised — ultimately the reason she left town in the first place. After reassessing her priorities, Yu discovers mom's death wasn't accidental. She had been killed by ex-lover Kawamura. Yu takes revenge into her own hands. She shoots him, and then shockingly makes love to him as he's dying.

The film is a sensitive story of love and hate, featuring strong performances {especially by Ms **Izumi**} with exquisitely stylish cinematography to match. Director **Nosuke Kurosawa** made some great looking pink films (e.g., **Zoom In: Rape Apartments** [1980], **Banned Woman's Secret Pictures** [1983]) but he usually didn't have the benefit of working with such a strong script.

He finally received long-overdue "mainstream" recognition in the '90s with his **XX: Beautiful Victim** (1995) and the unofficial sequel **Another XX: Red Murderer**.

#3, **Red Lips**, is a step backwards for everybody connected. When director **Kato** makes a sex farce he's tolerable, but his attempts at *pink* thrillers — with a notable exception {i.e., **Love Makes Me Wet** [1973]} — are appalling. For this one, **Rei (Jun Izumi)** returns from jail and discovers that her former boyfriend was the one who had set her up. She convinces her girlfriend's husband to kill him. **Jun Izumi** sleepwalks though her role.

► **LOVE BEAST: HUNT** (1983)

[Aiju: Asaru]

director: **Yasuaki [Yasuro] Uegaki**
Kazumi Sawada • Serina Nishikawa
Yukiko Tachibana • Donal Harris
 Nikkatsu

★★



► **LOVE BEAST:**

STEAMY DISGRACE (1984)

[Aiju: Atsuku Kegasu]

director: **Seiji Izumi**
Kazumi Sawada • Mizuho Nakagawa
 Nikkatsu

★★

Despite the *Love Beast* moniker, these movies have nothing to do with the popular *Jun Izumi* series (1981) by the same title {see previous listing}.

#1 [**Hunt**] is a poignant sex drama from director **Uegaki**, who was basking in the success of his **Pink Curtain** trilogy (1982-83). It capitalizes on the *hip* "black only" fad {dating exclusively black men} which hit Japan in the mid '80s, initially motivated by **Aimi Yamada's** book **Bedroom Eyes** (published in 1983, pro-

duced as a film by **Toei** in 1987 {see separate listing}). The action, such as it is, takes place in Yokosuka where girls hang out at the front gate of the US Navy Base trying to pick up black sailors. **Rui (Kazumi Sawada)** works at a souvenir shop near the base. She has a lover, a military man named **Arthur (Donal Harris)**. He gets framed when a fellow sailor turns up MIA. Arthur is deported to the States. But after he's gone — in *Madame Butterfly* fashion — **Rui** discovers that she's pregnant.

#2 [**Steamy Disgrace**] is conceptually similar (i.e., a preoccupation with a black lover), but the two films share very little else. This one is a darkly serious melodrama directed by **Seiji Izumi**, the son of porno director **Akitaka Kimata** and pink starlet **Rumi Tama**, telling the story of an unlikely reunion between two sisters. **Natsuko (Kazumi Sawada)** finds her younger runaway sister **Kanako (Mizuho Nakagawa)** posing as a centerfold in a men's magazine. **Natsuko** hunts the girl down, going to her apartment where she's living with a black lover. **Natsuko** is captured and raped by another man sharing the apartment, a writer named **Katori**. The abuse teaches her a lesson; **Natsuko** realizes that she's been missing something in her life. Apparently, now she's found happiness in domination.

Director **Izumi** left the pink world shortly after this film, moving into mainstream cinema with hits like **Perspective With Saya** [*Saya No Iru Toshizu*] (1986).

LOVE DAYDREAM (1980)

[Ai No Hakuji sumu]

director: **Koyu Ohara**
Yoko Hatanaka • Yuki Kazamatsuri
Hiroshi Ogasawara • Hisashi Imai

Nikkatsu

★★

This is the debut project for **Yoko Hatanaka**, a pop singer who turned to porn when the hits stopped hitting. She isn't the only songstress to take this unique sidestep to infamy. Both **Runa Takamura** (*Runa's Confession: Men Crawling All Over Me* [1976]) and **Jun Mayuzumi** (*Empress* [1983]) launched lucrative careers in the *pinku eiga*. However, Hatanaka's "prima donna" attitude coupled with her limited acting ability thwarted her career before it could root.

This first film was a hit, supported by an indiscriminate male audience who was more interested in seeing a nude *Yoko Hatanaka* than admiring her thespian talents. Success sent the wrong message to the corporate office who automatically rubber-stamped the next project, **From The Back Or From The Front**, which was also directed by **Koyu Ohara**. When Ohara passed on the third go-around, *Nikkatsu* teamed Ms Hatanaka with unimaginative **Akira Kato** for **Do It Again, Like An Animal** (1981). His typical lackluster production called attention to the starlet's vapid performance, sealing her cinematic fate.

Yoko Hatanaka plays Yoko, a girl who loves her father too much. She's very jealous of his new fiancée, Aki (**Yuki Kazamatsuri**). During summer vacation, Yoko convinces her girlfriend to seduce dad and make Aki aware of it. But afterwards, the step-mom remains unruffled. She's not shocked, surprised nor angry. Realizing that the scheme failed, Yuko then tries a different approach, convincing her boyfriend to rape Aki. This time the results are quite different. Aki gets pregnant from the rape

and commits suicide. Yoko is delighted with the outcome, as everything goes back to the normal at the vacation house.

LOVE DOLL REPORT:

AN ADULT TOY (1975)

[Otona No Omocha:

Dacchi Waifu Report]

director: Chusei Sone

Maya Hiromi • Naomi Oka

and **Nobutaka Masutomi**

Nikkatsu

★★★

A doctor (**Nobutaka Masutomi**) in charge of health care for researchers heading to the South Pole believes a life-like robotic sex doll is the answer for the long lonely nights ahead. He and a scientist assistant develop such a doll, BB (**Naomi Oka**). Prototype BB is quite popular and the doctor finds himself swamped with orders. But he's not personally happy with the humanoid; she's simply not physically attractive enough for the job. The doctor creates a new *dacchi waifu* (dutch wife¹) designed after a college girl (both the model and the doll is played by **Maya Hiromi**) called a *South Pole #2*.

Absurdly simplistic, but the film enthralled audiences with its whimsical charm, sort of a nonsinister *Stepford Wives*. It's written by **Atsushi Yamatoya** who has more than a passing interest in dutch wives, having directed **Inflatable Sex Doll Of The Wastelands** in 1967.

¹ In Japan, a *dacchi waifu* (dutch wife) is the official name given to any artificial substitution for a female sex partner. Usually, a dutch wife refers to an inflatable sex-doll. The name originates from Japan's belief that the sex-doll was developed in Holland.

LOVE HOTEL (1969)

[Avec Riyokan]

aka **Rendezvous Hotel**

director: **Shinya Yamamoto**

**Mieko Tanabe • Kako Tachibana
Akiko Kozuki • Kyoko Ikeda**
Shintohe / Tokyo Koei

★½

An early film from director **Yamamoto** who later gravitated to *Nikkatsu's pinku eiga* productions in the early '80s and *Shintohe's hard porn S&M* line before that (i.e., **Cruelty Of The Female Inquisition**).

This one is a typical sex farce dealing with a busy "love hotel" and a plump lady who runs the place. She eventually gets involved in some of the *action*, replacing a young prostitute who passes out after drinking too much.

Yamamoto made many similar films. Throughout his career, he seemed attracted to stories about groups of people living together under one roof. For the next 20 years, he would helm at least ten different entries in his **Widow's Boarding House** series {see separate listing}. Yamamoto is generally considered one of the pink Founding Fathers {see *Spotlight Section: Heroes Of The First Wave*, page 110}. Unlike his many of his peers who concentrated on the darker, more sinister side of sex, Yamamoto directed mostly comedies and porno-lite.

LOVE HOTEL (1985)

[Love Hotel]

director: **Shinji Somai**

**Noriko Hayami • Takashi Terada
and Kiriko Shimizu**

Nikkatsu

★★★

Director **Shinji Somai** began his career with youth-oriented pop-star vehicles for *Toho* (e.g., **Wild Couple** [1980] and **Uniforms And Machine Guns** [1981] both starring singer **Hiroko Yakushimaru**). In 1985, he decided to give the *pinku eiga* genre a

try. *Love Hotel* won *Nikkatsu's* in-house award for Best Film of the Year. But **Somai** was dissatisfied with *roman porno*. The following year, he returned to mainstream cinema, helming **Typhoon Club** (1986). He would not return to pink.

The script, written by **Takashi Ishii**, is the first draft of what would eventually become his **Angle Guts: Red Dizziness** in 1988. For this version, Muraki's company goes bankrupt and his wife gets raped by loan sharks who are content using her body to pay off interest on his debts. Muraki (**Takashi Terada**) is overwhelmed with grief and despair; he's sick of his life and wants to end it. He picks up a prostitute, Nami (**Noriko Hayami**), because she looks like someone who will understand his torment. Muraki wants to commit suicide after a sex bout in a love hotel.

► LOVE HUNTER (1972)

[Koi No Karyudo]

director: **Seiichiro Yamaguchi**

Hidemi Hara • Mari Tanaka

Sumiko Minami • Gen Mitamura

Nikkatsu

★★½



► LOVE HUNTER: LUST (1973)

[Koi No Karyudo: Yokubo]

director: **Seiichiro Yamaguchi**

Mari Tanaka • Teruo Matsuyama

Aya Ichida • Kozue Yoshida

Nikkatsu

★★



► LOVE HUNTER:

HOT SKIN (1973)

[Koi No Karyudo: Atsui Hada]

director: **Masaru Konuma**

Mari Tanaka • Ken Yoshizawa

Nikkatsu

★★

A woman (**Hidemi Hara**) inherits feelings of sexual anxiety from her mother. She is frustrated by her passionless marriage and begins lamenting her promiscuous former life. She becomes even more frustrated when her nights turn into a cavalcade of erotic dreams (*i.e.*, her mom [**Sumiko Minami**] and grandfather engaged in perverted sex). The woman decides to put an erotic spark back in her marriage by throwing a hedonistic party. It works.

The story was written by *Kiyomi Kouyama*. This is actually a pseudonym for **Seiichiro Yamaguchi** and superstar director **Tatsumi Kumashiro**. Co-star **Sumiko Minami** was one of the few actresses from the *Nikkatsu* action-film days who drifted into the world of *Pinku Eiga*. For her to play a sexually liberated mother (especially performing in twisted scenes like the ones between her and grandpa) came as quite a shock to the audiences who remembered her from an array of considerably more conservative roles.

Political intervention and government censorship had not been an issue in Japan for a number of years, ever since **Tetsuji Takechi** beat obscenity charges leveled against him in a 1965 trial {see review for **Black Snow** for additional information}. But with the advent of *Nikkatsu*'s new *Roman-Porn* [*Romantic Pornography*] films, the Bureaucracy became interested again.

A self-governing rating board, *Eirin* (similar to the *MPAA* in the United States), had been developed in the early '50s. It's major function was to "advise studios on the interpretation of the government's position regarding obscenity." Significantly, all movies needed *Eirin*'s stamp of approval to play theatrically in Japan.

Eirin was the ultimate stumbling block towards a sexually liberated Nippon cinema {see *Spotlight Section*, page 23, for complete details}.

When *Nikkatsu* developed their new direction, the goal was to produce serious, artistic movies with controversial sexual themes. *Nikkatsu* was the first major Japanese studio to introduce sex as the subject for a film. *Nikkatsu* followed the rules of *Eirin* and never showed pubic hair or genitalia.¹ But they pushed things to a limit with sleazy stories, suggestive soft-core symbolism, and truckloads of tit-n-ass shots.

By the time *Nikkatsu* released *Love Hunter*, the government had decided "enough was enough." The film was busted for obscenity and director **Seiichiro Yamaguchi** was arrested. He took a hostile attitude towards the authorities, claiming that his film was a "nothing but a scapegoat" and he was being "crucified." His stance made him a darling of the media. Many important columnists came to his rescue, in print and at the trial. He was acquitted in 1978 after a very lengthy trial which kept the movie out of circulation for more than six years. Even though charges were dropped against him and his film, the prosecutor's office was not satisfied. They called for an appeal. Everybody went back to court in July of 1980. The innocent verdict was upheld.

Director **Yamaguchi** used the lawsuit as an inspiration for his second feature *Love Hunter: Lust*. This sequel starred **Mari Tanaka** (she had a bit part in the first one). Here she plays a college student and part-time stripper, arrested on obscenity charges. But the film was too preachy and ultimately inconsequential in wake of the real trial (*i.e.*, this venture is often compared to **Russ Mey-**

er's vapid courtroom sex-drama **The Seven Minutes** [1971]).

Yamaguchi began work on a second sequel, working title **Love Hunter: Lustful Murder**. However, he was still angry with *Nikkatsu* over the lack of promotion for his previous movie; the filmmaker was belligerent with the studio bosses and gained a reputation as a troublemaker. *Nikkatsu* fired him on the first day of the new shoot they and cancelled the entire production. Yamaguchi left for **ATG Studios** where he became more involved in mainstream filmmaking (*i.e.*, **Winter Song** [Waga Fuyu No Uta], the story of poet **Touya Kitamura**).

Director **Masaru Konuma** took over the series with **#3** but he was strapped with a weak script about the sex life of a high society woman. The lady (once again **Mari Tanaka**) has an auto accident which causes her husband to become impotent. She takes on a lover but then, as if by plan, loses him in a similar fashion. She is blackmailed by a witness who isn't convinced it was an accident at all. She has sex with the blackmailer to shut him up.

Konuma compensated for the silly script by directing with unparalleled gusto, many critics still say this is his masterpiece. They often point to his zesty flair for symmetry and color (especially black or red contrasted against white) as his *tour de force* of visual stimulation (*i.e.*, red lipstick stains on a stark white bathroom wall, or surrealistic black silhouettes against Ms Tanaka's pale skin).

¹To insure that pubic hair and accidental shots of genitalia were kept from the screen, *Nikkatsu* developed the *Maebari*. This form-fitting skin-colored tape was source of constant complaints from the pink-film starlets.

LOVE LETTER (1981)

[Love Letter]

director: **Yoichi [Azuma] Higashi**
Keiko Sekine • Katsuo Nakamura
Mariko Kaga • Noboru Nakaya
Nikkatsu

★★

"I will never let you go and I'll never let anyone else touch your body," warns the obsessive leading character in this highly fictionalized account of poet *Mitsuharu Kaneko's* destructive life. He is a "married man with a tender heart" who becomes insanely jealous after suspecting his mistress of having an affair with another.

This movie was intended as the cornerstone for *Nikkatsu's* ten year anniversary celebration. While it's true that the studio had pulled off a wildly successful decade of softcore *Roman Porno*, this motion picture was a mistake. The producers had hoped for an erotic film which would appeal to both male and female audiences alike. They concocted this story of a renowned poet who, according to the legend, wrote hundreds of love letters to his mistress. Unfortunately, they neglected to make poet *Kaneko* very likeable, and **Katsuo Nakamura** plays the role with the finesse of a spoiled brute.

Actress **Sekine** later married director **Banmei Takahashi**, changing her name to **Keiko Takahashi**. She starred in several of his movies including the controversial terror/rape flick **Door** (1988).

LOVE MAKES ME WET (1973)

[Ai Ni Nureta Watashi]

director: **Akira Kato**
Junko Miyashita • Risa Aoki
Yasuhiko Ishizu • Rie Nakagawa
Nikkatsu

★★★

Here's another surrealistic sex drama — stylishly executed — but camouflaged behind a crass *Nikkatsu* title. Written with verve by **Yukio Yoshihara**, this is a visual study of reality and illusion, in many ways a forerunner to **Richard Rush's** mesmerizing **Stunt Man** (1978). Also, director **Kato's** characters are extremely likable, even charming. This major attribute is largely responsible for the unparalleled critical endorsement of the film. But besides all the lofty accolades, this *pinku eiga* is also highly erotic.

Fujiki (**Yasuhiko Ishizu**) swaggers into a bar during a heavy thunderstorm. He's immediately noticed by Miwa (**Junko Miyashita**), a barmaid who works there. Instantly, a chemistry bubbles between them. Fujiki tells Miwa that he's looking for his runaway wife, yet quickly these two fall into bed and begin living together. Everything in the relationship seems to be going fine, except — sometimes Miwa leaves for the night to participate in some extracurricular sex activities. And sometimes she arranges for her sister, Tsukiko (**Risa Aoki**), to have sex with Fujiki in her absence.

The man also notices that Miwa's right thigh is covered in bandages which she won't remove or discuss. There are a lot of things he doesn't understand, but Fujiki is still obsessed with finding his missing wife, so he doesn't want to rock the boat. Once in awhile Miwa says she might know where his wife is, but then she conveniently *forgets*. The husband doesn't know if Miwa is telling the truth or not. These inconsistencies make him even more interested in learning about Miwa than the whereabouts of his wife. Fujiki is falling in love. Then Miwa disappears and

Tsukiko tells him that her sister's been kidnapped and is being held for a \$10,000 ransom. Fujiki raises the money, but nobody shows up for the exchange.

Meanwhile, Miwa is being gang-raped in a nearby field. During the assault, her bandage unravels revealing a large snake tattoo. As if *inspired* by the sudden visibility of the tattoo, Miwa becomes sexually charged and taunts her rapists, encouraging them to take her violently. She then snatches a knife and begins stabbing the tattoo, defacing it and damaging her leg at the same time. The attackers shrink away. Miwa returns to Fujiki and — determined to keep her promise — she takes him to a crematorium where she says the ghost of his wife lives today. The last scene is identical to the opening one, inside the same bar, punctuated by a raging storm. Miwa's ex-lover, apparently a gangster who has just returned from Brazil, enters the place with a swosh of rain. Thunder cracks. And Miwa kills him.

"LOVE ME STRONG...

LOVE ME HARD" (1981)

[Motto Hageshiku Motto Tsuyoku]

director: **Noboru Tanaka**

Maki Kawamura • Izumi Shima

Tatsuo Yamada • Takeshi Ohbayashi

Nikkatsu

★★½

Married woman Kagari (**Maki Kawamura**) bumps into ex-lover Hiroshi (**Takeshi Ohbayashi**) at a party. She's introduced to his grown-up son, Tatsuya (**Tatsuo Yamada**), and becomes suddenly embarrassed. Apparently, the meeting rekindled a memory of the time — many years ago — when the kid accidentally saw her and daddy having sex. Even though Ms Kagari is shaken by the

thought, she's not so disturbed as to keep from approaching the boy about having an affair with her. After a couple times in the sack — and a budding romance — they start playing the “what if...” game. Absently, she suggests that if he were to kill her husband no one would suspect a thing. “*It would be the perfect crime because you don't know one another.*” {Perhaps, she has forgotten about something called “motive,” eh?} Then, one day, her husband gets killed in a traffic accident. Tatsuya remembers their bedside *tete-a-tete*, and he decides to take advantage of the accident to force Kagari into committing a crime for him. He wants his father snuffed.

This one is much more complicated than it has the right to be. Arguably, director **Tanaka** is trying to hide his simplistic story behind the guise of feigned intellectualism. While some of the scenes are highly erotic, the ambiguous “*If you kill for me, I'll kill for you*” gimmick is contrived and can't effectively carry the film.

LOVE SLAVE DOLL:

MAKE ME COME (1986)

[Aido Ningyo: Ikasete]

director: **Rokuro Mochizuki**

Mizue Morita • Sadami Sakamoto
and **Kaoru Mizuki**

Nikkatsu

★★½

By the late '90s, **Rokuro Mochizuki** was considered one of the major Japanese filmmakers, especially after winning the Best Director award for **Onibi** {*The Fire Within*} in 1998. He's another who graduated from the ranks of the *pinku eiga*. After scripting numerous sex movies (e.g., **Girl Rape Case** [1984], **Teacher, Don't Turn Me On!** [1984], **Wive's Rape Mansion** [1985] and the gay film

Male Season [1983]), he was given the opportunity to helm this project for **Nikkatsu**.

It's a bitter-sweet coming-of-age melodrama about a girl who is “*in love with love*” and suffers accordingly. High school girl Mizue (**Mizue Morita**) falls for middle aged man but he already has a wife and mistress. Creative filmmaking despite the derivative plot.

LOVE'S MILKY DROPS (1967)

[Tajo Na Nyueki]

director: **Ario Takeda**

Noriko Tatsumi • Shohei Yamamoto
Okura Eiga

★

Here's a throw-away project by **Noriko Tatsumi**, generally recognized as the first major queen of Japanese sex films. Reportedly, this film was shot during the “down time” between setup shots for **Atsushi Yamatoya's** notorious crime-noir thriller **Inflatable Sex Doll Of The Wastelands** (1967) which also starred both **Tatsumi** and **Shohei Yamamoto**. Certainly, the films share many of the same sets. But the similarities stop there. Where *Wastelands* survives as one of the major cult films of the '60s, *Love's Milky Drops* has faded into obscurity, even among the rabid *pinku eiga* enthusiasts.

LOVERS ARE WET (1973)

[Koibito-tachi Wa Nureta]

director: **Tatsumi Kumashiro**

Rie Nakagawa • Toru Ohe
Nikkatsu

★★★½

A young man (**Toru Ohe**) moves to a sleepy fishing village and starts his life all over again, completely severing all ties to his past. Soon he's overcome with loneliness and starts to wonder if he did the right thing.

Enter a liberated girl (**Rie Nakagawa**) who teaches him the meaning of independence.

Usually reference books are quick to praise **Woman With The Red Hair** (1979) as being **Kumashiro's** masterpiece, ignoring this film in the process. While that movie is certainly worthy of all the accolades, it should not be at this one's expense. Both films are equally important in shaping Japan's lucrative *pinku eiga* market.

This movie was originally planned as part of **Nikkatsu's** unofficial *nureta* (wet) series (i.e., **Wet Sand** [1971], **Wet Target** [1971], **Ichijo's Wet Lust** [1972], **Wet Homecoming** [1972] *et al*). Apparently, *nureta* was a buzzword which sold tickets.

Kumashiro didn't care what the movie was called. He became a studio director with **Nikkatsu** because of the latitude they offered, encouraging filmmakers to "do something different." Simply, if he delivered a movie with generous portions of tits-n-ass and a kinky title, he could make whatever kind of film he chose. So, **Kumashiro** worked diligently within the studio structure, churning out some of the best erotic movies in the world. "My films are about people, not biology," he was fond of saying.

LUST BUSH

see **BUSH OF LUST**

LUST WHIRLPOOL (1968)

[Yokujoh No Uzumaki]

director: **Kinya Ogawa**

Miki Hayashi • Kyoza Fuyuki

Hiroshi Nikaido • Kaori Hanaki

Okura Eiga

★★

Here's another entry in **Ogawa's Urban Paranoia** genre, stiflingly similar to his **Conception And Venereal Disease** trilogy (also 1968). This

time popular starlet **Miki Hayashi** plays Sadako, a girl from the countryside who quickly gets sucked into the ugly underbelly of decadent Tokyo.

A strong performance by **Miki Hayashi** but there's nothing new, plotwise. It's basic: a yakuza gang controls the racket, the girls are mistreated, and Sadako (**Miki Hayashi**) concocts a plan which will help her and best friend Nobue (**Kahori Hanaki**) escape. Sadako makes it; Nobue doesn't.

Director **Ogawa** was certainly **Okura's** most experienced if not proficient filmmaker, amassing an impressive collection of sex and horror movies before joining **Million Films** in 1970 and then **Shinto** shortly thereafter. His biggest problem during the formative days was plot creativity. Often he remade the same story, with only slight variations, *ad infinitum*.

LUST UNDER A UNIFORM

see **MODERN PROSTITUTION**

LUSTFUL COMPANIONS (1967)

[Iro No Michizure]

aka **Sexy Partners**

director: **Hiroshi Mukai**

Michiko Sakyo • Joji Ohara

Midori Enoki • Kemi Ichiboshi

Mutsukuni Eiga

★★½

Some Japanese source books list this film as the first S&M sex movie, while other references insist either **Birth Control Revolution**, **Trap Of Lust** or **Memoirs Of A Modern Female Doctor** (all 1967) has that dubious distinction. Regardless, whether it was actually *the first* isn't important, but it's fair to say **Lustful Companions** was certainly the earliest *pinku eiga* to deal with sadism/

masochism as the predominant theme.

It tells the story of an adulterous husband, Arakawa (**Joji Ohara**) who likes sadistic sex with the women in his life. After Arakawa's untimely death, his widow Tomoko (**Michiko Sakyō**) — initially relieved and anxious to engage in normal relationships — discovers that she's been conditioned to only enjoy masochistic sex.

The limited, psychologically deficient plot does little more than provide opportunity for an abundance of whipping, flogging and abusive behavior while it pretends to embrace the "woman's viewpoint." **Hiroshi Mukai's** script is wildly contrived, simplistic and even antagonistic in its execution. However, despite the film's clandestinely misogynist foundation, director **Mukai** manages to create a sympathetic character in the form of Tomoko. Even **Kemi Ichiboshi** and **Midori Enoki** turn in remarkably good performances as bar hostesses who are also addicted to Arakawa's brutality.

Good or bad movie? It depends solely on one's appreciation of S&M as genre subject matter. On the technical level, **Hiroshi Mukai's** direction and camerawork is far superior to similar *pink eiga* from the late '60s.

LUSTFUL LIFE: "NIGHT MAKE ME WET!" (1981)

[Aiyoku Seikatsu:

Yoru Yo Nurashite]

director: Shogoro Nishimura
Yuki Kazamatsuri • Joji Nakata
Junko Mabuki • Tsutomu Akashi
Nikkatsu

★★

In this illogical tale — guilty of far too many coincidences — a conservative office-lady, Tomoe (**Yuki Kaza-**

matsuri), becomes a prostitute after getting raped. Her pimp, Shinoda (**Joji Nakata**), lives with the woman and says "*I love you*" sometimes, but he's the one who hoodwinked her into the whoring business by arranging the rape in the first place. Then, one day, an "afternoon john" turns out to be Tomoe's ex-boyfriend. He suggests, perhaps, they could patch things up and begin a relationship again. She trusts this guy, but soon finds him snuggled in the arms of another. It's a tough world, but she has learned a valuable lesson: "*Words spoken on a pillow to a prostitute are not to be trusted.*"

LUSTFUL ROOM

IN AN APARTMENT (1969)

[Koshoku Mansion]

director: Kinya Ogawa
Miki Hayashi • Koji Satomi
Ohkura Eiga

★★½

Miki Hayashi was making sex movies back-to-back during the late 60s (**Sweet Wedding Night** [1968], **Abnormal Rape** [1968] and **Blooming Woman's Body** [1969] to name but three). She later became part of **Nikkatsu's** pink movie line-up in the '70s, but unfortunately for her, by then she was considered too old for the genre. Her parts were relegated to co-starring roles for the films **Seduction Of The White Angel** (1972) and **Foreigner's Mistress Omani: Falling Autumn Flower** (1972).

For this one, Miss Hayashi plays Maki, the mistress of married man Kawai (**Koji Satomi**, antihero from the horror film **Love Potion Trap**). The movie, similar to **Bernardo Bertolucci's Last Tango In Paris** (1973), dwells on the couple's illicit affair framed within the confines of a sexual sanctuary.

Director **Ogawa**, responsible for bringing the pink film to *Okura Studios* with his hit **Mesu** in 1965, has always said **Lustful Room In An Apartment** is his best film. However, the critics usually choose **Search For A True Virgin** (1968).

LUSTFUL VALLEY (1966)

[Fukai Yokuboo No Tanima]

translation: **Valley Of Deep Lust**

director: **Kensuke Sawa**

Kenichiro Sugiyama • Rika Mizuki

Shusaku Buto • Mari Yuwai

Asia Films

★★

Significant for being one of the first erotic films shot in color, but the story is rather typical of many sex dramas from the same period, initially inspired by the success of *Elia Kazan's Baby Doll* (1956) and *Anthony Mann's God's Little Acre* (1958) (both released theatrically in Japan in 1961) but then revised, restructured, and nationalized.

A farmer (**Kenichiro Sugiyama**) brings his new young bride (**Rika Mizuki**) back to the countryside where he was born. Soon she becomes the object of lust by the son of a wealthy landowner (**Shusaku Buto**). The tense situation culminates in a vicious rape and ultimately revenge by the farmer.

LUSTFUL WIFE:

"KEEP IT INSIDE ME" (1983)

[Kano Fujin: Ireppanashi]

director: **Yosuke Nishida**

Ami Takatori • Megumi Kishimoto

and **Yuichi Minato**

Toei Central Film

★★

A surprisingly exploitive title from *Toei Central*, the company which specializes in routine sex comedies, omnibus style (e.g., **Prostitution On**

Wheels, *et al*). This one unspools a few stories about three couples and their different approaches to sexuality.

LUSTY AFTERNOON (1977)

[Nikuyoku No Hirusagari]

director: **Akira Kato**

Rumi Tama • Yu Mizuki

Hiroshi Gojo • Ren Seido

Nikkatsu

★½

Kyoko (**Rumi Tani**) is a typical Japanese wife who is shocked after discovering her husband (**Hiroshi Gojo**) has embezzled money from his employer and skipped town with his mistress, a stripper named Ranko (**Yu Mizuki**). Ranko's pimp, Osamu (**Ren Seido**), shows up at Kyoko's house with the idea of tracking down the two runaway lovers. Meanwhile, Seiji and Ranko settle down in a small resort town and start a new life posing as husband and wife. The two hunters travel around the countryside looking for their mates but the journey instead brings them closer together. Kyoko and Osamu become lovers and decide they're better off without the wayward mates.

More unimaginative nonsense from workhorse director **Kato** hampered by a exceptionally obvious script. As typical, Kato fails to elicit substantial performances from any of the cast; the whole affair is an exercise in frivolity.

LUSTY BEDTIME STORY (1968)

[Ryoki Shikijo Yawa]

director: **Karou Umezawa**

Nami Katsura • Masayoshi Nogami

Koji Satomi • Mari Nagisa

Nihon / Mukai Productions

★★

Filmmaker **Umezawa** came from the *Koji Wakamatsu* stable where he

initially worked as a bit player and then moved into an assistant director position. He got into an argument with Wakamatsu when — while the master was away at the Berlin Film Festival — Umezawa completed his own film **A Teenager's Cry**. Wakamatsu, angry over Umezawa's brazen *disrespect*, fired him. Significantly, Umezawa left Wakamatsu Studios and joined rival **Hiroshi Mukai's** production company as a full-fledged director.

His first film under the new banner was **Lusty Bedtime Story**, an ambitious but flawed tale of a woman (**Nami Katsura**) who has hidden herself away from the world and only knows intimacy through her bedtime fantasies. In 1974, Kaoru Umezawa broke into "mainstream cinema" with a new name, **Kaoru Tomoto**. He also worked as a professional scripter under the alias **Daisuke Koizumi**. In 1983, he joined **Nikkatsu** (under his original name) for their production of **Captured White Uniform**.

LUSTY BROKER (1967)

[Iro No Tehai-shi]

aka Sex Broker

director: Osamu Yamashita

Hiroko Fuji • Aki Kanze

Kemi Ichiboshi • Yuichi Minato

Kanto Films

★★

A much lighter film than director **Yamashita's** subsequent roughies (*i.e.*, **Cruel Punishment For Female Infidelity** [1969], **Torturing Widows** [1968], *et al*), this one tell the story of an office worker who subsidizes his moderate income by acting as a pimp for his co-workers. Some funny bits as he turns the conference room into a makeshift boudoir, sneaking the girls in through the freight elevator, but then all hell

breaks loose when the CEO decides to use the room for an emergency board meeting.

Ultimately, it's a silly venture.

Three Stooges for adults from a filmmaker who later developed a notorious ugly streak, with a litany of mean-spirited movies.

LUSTY DIVER: T-BACK FESTIVAL see **NASTY DIVER**

LUSTY WIFE: TEMPTATION **OF FLESH (1976)**

[Shikijo-zuma: Niku No Yuwaku]

director: Shogoro Nishimura

Teruho Matsunaga • Nagatoshi Sakamoto

Hidetoshi Kageyama • Tokuko Watanabe

Nikkatsu

★★

Shogoro Nishimura, one of **Nikkatsu's** most accomplished directors, has begun making films with little regard for characterization. Once, this was his strongest component. But by mid '76, very little of the filmmaker's artistry was evident in his work.

For this one, Hiroko (newcomer **Teruho Matsunaga**) is the wife of a big city prosecutor (**Nagatoshi Sakamoto**). She is sexually frustrated — of course — due to her husband's busy schedule. One day, a handsome young man (**Hidetoshi Kageyama**) flirts with the woman and then invites her on a trek to visit a fortune teller. The *ekisha* tells Hiroko that she must have sex immediately or face terrible misfortune and die. She willingly follows the orders and bangs Hidetoshi as soon as physically possible, catapulting the dissatisfied housewife into a twisted world. The nightmare is all part of a blackmail plot masterminded by an embezzler her husband is trying to convict.

LUSTY WOMAN'S**MISTAKES** (1967)*aka Girl And The Gangster**[Joyokuonna No Ayamachi]***director: Takae Shindoh****Tatsuya Yoshida • Mari Ibuki**

Okura Eiga

★½

Certainly a lesser film from *Okura Eiga*'s innocuous studio filmmaker **Takae Shindoh** (also responsible for the underwhelming **Aim At The Pit** (1968) and the mildly amusing **Neck-ing** (1967). It's the obvious story of a wild girl, Minako Shima (**Mari Ibuki**), who finds a peck of trouble when she gets involved with a low-level yakuza toughguy.

LYNCH AND ROPE (1967)*[Lynch To Shibari]**aka Punishment And Rope***director: Shintaro Kishi****Noriko Tatsumi • Yuki Matsumiya****Hiroshi Nikaido • Kazuo Aoyama**

Nihon Cinema

★★

Pinku eiga queen **Noriko Tatsumi** narrates this brutal tale of a girl, Harue (**Yuki Matsumiya**) "sold" into a marriage with one of her father's creditors. After she is caught in an affair with the chauffeur, her husband Segawa (**Hiroshi Nikaido**) viciously punishes her in his private torture chamber.

This is an odd project for **Noriko Tatsumi**; she is usually associated with "higher road" productions, shying away from the S&M genre completely. She probably made it as a favor to filmmaker **Kishi**. He was the one initially responsible for launching her career in the starring role for his 1966 film **Double Docking**.

MAD BALLROOM GALA*see Spotlight Section: Hisayasu Sato***MAD LOVE!****LOLITA POACHING** (1985)*[Gekiai Lolita Mitsuro]**original director's title:***Distorted Sense Of Touch***[Kurutta Shokkaku]***director: Hisayasu Sato****Kiyomi Ito • Taketoshi Watari****Naomi Hagio • Shiro Shimomoto**

Shishi Productions / Toei Central Film

★★★

This debut project by super-director **Hisayasu Sato**, from his own script, tells the story of two disparate types of physical *love* {expression} existing inside the same man. The film opens as Watari (**Taketoshi Watari**) kidnaps a young woman. He viciously rapes her and, after brutalizing the woman, takes a photograph of the assault. He then wraps her in a blanket and throws the body in a garbage dump. The audience knows this isn't his first time.

Later, Watari meets a teenage girl (**Kiyomi Ito**). They are attracted to each other, finding comfort in their mutual desolation. Watari and Kiyomi begin a distorted, utterly immature sexual relationship, a coupling as void of expression as Watari's frenzied assaults. Their partnership leads to uncontrollable violence and a tragic, hopeless denouement.

This bitter film is a precursor of **Sato**'s sledgehammer style. His 50+ movies are filled with disenfranchised people, lonely victims of urban paranoia, desperately trying to communicate but not knowing how. In almost every instance, **Sato**'s characters first appear to be crazy {misfits} but in another sense they are pure and innocent — similar to Watari and Kiyomi in this movie. However, **Sato** seldom allows childlike naivete to buffer the cruelty of the survival struggle.

{See *Spotlight Section: Four Kings Of Pink* for complete filmography for Hisayasu Sato, page 463}

MADAM BLACK ROSE
see **LADY BLACK ROSE**

MADAM DeSADE:
SHE BEAST IN HELL (1986)

[Madame Sade: Mesu Jigoku]
director: Yoshiro Kawasaki
Kazuyo Ezaki • Machiko Wachi
and **Hikaru Isshiki**
Nikkatsu

★★

A spurned mistress, Yumi (Machiko Wachi), captures her lover Ryoichi (Hikaru Isshiki) on his wedding day. She tortures him in a basement dungeon. The next target is bride-to-be Reiko (Kazuyo Ezaki).

This exceptionally *hard* S&M from newcomer Yoshiro Kawasaki remains intriguing in its excess. Stylistically similar to the work of *Go Ijuin* {e.g., *Captured For Sex 2* [also 1986]}, the film is competently structured and convincingly portrayed. Actress **Kazuyo Ezaki** joined *Nikkatsu* in the early '80s and suddenly found herself in numerous projects — from S&M roles {*Girl And The Wooden Horse Torture* [1982]} to more intricate sex dramas {*she's the older sister in Naosuke Kurosawa's Ecstasy Sisters* [also 1982]}. Ms Ezaki was probably the actress of choice for so many of the studio productions because she is one of the few who had actually been schooled in a Performing Arts Academy. Granted — however — she doesn't have much room to demonstrate her abilities for this film.

MADAM ROPE FLAME
see **BLAZING BONDAGE LADY**

MADAM SCANDAL:
LET ME DIE
FOR 10 SECONDS (1982)

[Madame Scandal: 10-Byo Shinasete]
director: Shogoro Nishimura
Midori Satsuki • Hosei Komatsu
Shin Nakamaru • Yuki Kazamatsuri
Nikkatsu

★

A soap-opera drama dealing with a rich woman (Midori Satsuki) and her lust for sex. The "ten second death" in the title is a euphemism for the lady's grand quest for an orgasm. Unlike the other Nikkatsu films, all primary film production was shot in southern California.

However, plotwise, it's another take-the-bucks-and-run project from veteran Nikkatsu director **Shogoro Nishimura**. He started the *pinku eiga* genre in 1971 with **Apartment Wife: Affair In The Afternoon** {see listing for overview}, but ten years later his films have become an endless parade of T-n-A nonsense (i.e., *Nurses' Journal: Nasty File, Uniform Girls: The Fruit Is Ripe*, and this one).

film inspired a sequel

► **MADAM SCANDAL —**
FINAL SCANDAL:
MADAM LIKES IT HARD (1983)

[Final Scandal: Okusama
Wa Okatai No Ga Osuki]
director: Masaru Konuma
Midori Satsuki • Kaori Okamoto
Takashi Shikauchi • Toshiaki Amada
Nikkatsu

★★

Note: the male actors in this film are amateurs, winners of a nationwide Nikkatsu contest held among college-age students.

Midori Satsuki plays a housewife who runs a boarding house which caters to male university students. She specializes in caring for their

personal, academic and sexual needs. After lots of collegiate frolicking, the madam surprises everyone by falling in love with a common *laborer*, a foreman working at a construction site. They decide to run away together, making plans to meet at a certain resort hotel; however, she can't make the rendezvous because one of her students needs help with his lessons. The film concludes in a reunion as Midori is honored by hordes of ex-students with an orgy.

MAKING THE GRADE

see COMFORT TUTOR

► MALE GENERATION (1983)

[Bokura No Jidai]

director: **Ryuichi Hiroki**

Toru Nakane • Yashushi Sato

ENK Productions

★★



► MALE SEASON (1983)

[Bokura No Kisetzu]

director: **Ryuichi Hiroki**

Toru Nakane • Yasushi Sato

Ren Ohsugi • Yutaka Ikejima

ENK Productions

★★★



► MALE MOMENT (1984)

[Bokura No Shunkan]

director: **Ryuichi Hiroki**

Toru Nakane • Ren Ohsugi

★★

Director **Ryuichi Hiroki**, an apprentice of *Genji Nakamura*,¹ joined Osaka's *ENK Productions* after the success of *Legend Of The Big Penis* [early 1983] {see separate listing}. *ENK* is a studio, owned by *Nikkatsu*, which concentrated exclusively on homosexual erotica, a genre subdivision called *bara-zuku eiga* {rose films}. Specifically, this trilogy has a similar problem to company's *Man-*

sion Of Roses (1983). While it preaches a comfortable message to a gay audience, there's nothing which might draw straight patrons. The plot does little more than endorse obvious homosexual tribulations. The characters aren't particularly interesting except as mouthpieces for the cause.

The second entry, written by **Rokuro Mochizuki** (future award-winning director for crime film *Fire Within {Onibi}* in 1997), presents a young gay couple (**Toru Nakane** and **Yasushi Sato**) who try to cope with the frustration of not being able to rear a family. Even though Toru has strong maternal instincts, he must ignore them in favor of his relationship. The film contrasts this stymied love against the feelings they have for their own parents. The script, however, is quite predictable when it drafts a stereotypical mom and dad who want to love their children but can't handle the sexual anomaly.

While #2 is the best of the three installments, the others are significant for their uncompromising frankness. The first, *Male Generation*, deals with a love triangle involving a young homosexual couple and a stranger who disrupts their lives. #3, *Male Moment*, tells the story of a gay disc jockey who wants to re-establish a relationship with his father even though he's been rejected from the family.

¹**Ryuichi Hiroki** worked as assistant director and editor for Nakamura during the early '80s. He also helped manage the production studio. In 1982 he directed his first film, *Sexual Abuse {Seigyaku}*, which met with less-than-stellar reviews. In 1985, Hiroki and Nakamura {along with Hitoshi Ishikawa} made numerous S&M movies under the collective pseudonym, **Go Ijuin** (see *Captured For Sex 2*, *Sacrifice*, *et al*).

A MAN & A WOMAN BEHIND THE FUSUMA SCREEN (1973)

[Yojo-han Fusuma No Urabari]

director: Tatsumi Kumashiro
Junko Miyashita • Naomi Oka
Hideaki Ezumi • Hatsuo Yamaya
 Nikkatsu

★★★

Another highly successful *Nikkatsu* film from box-office champ **Tatsumi Kumashiro**, this time based on a notorious erotic novel published anonymously at the turn of the century (authorship has posthumously been credited to *Kafu Nagai*). It tells the story of the Geisha Girl's secret world and their list of commandments (e.g., "Don't judge a man by his face" and "Never give your heart to a first time customer").

Geisha Sodeko (**Junko Miyashita**) and her lover learn how to balance their relationship even in the shadows of her life as a prostitute. The entire film actually takes place during a hot night of lovemaking, as the two share both a bed and memories together. The structure of the film is its most interesting aspect. Director **Kumashiro** is playing intentional games with linear storytelling, creating a narrative which flows unhampered, unrestricted by time.

MAN AND WOMAN BEHIND

THE FUSUMA SCREEN:

ENDURING SKIN (1974)

[Yojo-han Fusuma No Urabari:
 Shinobi Hada]

director: Tatsumi Kumashiro
Junko Miyashita • Hideaki Ezumi
Naomi Oka • Moeko Ezawa
 and Hiroshi Nakazawa
 Nikkatsu

★★

The biggest difference between this one and the previous entry is in cinematic technique. The earlier one was actually an "experiment in time" by director **Kumashiro** (i.e., for that film, his experimental techniques are

more important than the plot). But this one makes up for #1's timeless ramblings by being overly involved with a collection of kinky characters and their insatiable taste for sex.

It's the end of the Taisho Era {1920}. Geisha Hanasei (**Junko Miyashita**) is dumped by her high-society patron Yokoi. In a fit of anger, she steals a baby conceived by his mistress Somehachi (**Moeko Ezawa**). Somehachi tries desperately to find Hanasei but her search is interrupted by the Kanto earthquake. Meanwhile, Hanasei uses the chaos to create her own scenario, successfully pretending to be the mother of the child. 17 years later, she is still working as a geisha prostitute and baby Shotaro has grown into a young man (**Hiroshi Nakazawa**). Since he's spent his entire life around whores and brothel love, Shotaro has become an expert at sex. He's a playboy who can't be controlled by his mother. She asks a young married couple to "take Shotaro away from the geisha house and give him a good home." However, the newlyweds use the boy as their personal sex instructor, eventually involving him in their bed games. Then, after years of searching, Shotaro's real mom finds the boy and tells him the truth about his ancestry. When Shotaro discovers geisha Hanasei isn't his real mom, he's excited because now he can have sex with her. He goes back to the brothel and rapes the woman. Meanwhile, the Japan-China War has escalated and Shotaro gets drafted into the Navy. The movie ends with his battleship leaving port as a string of pregnant women wave goodbye to Shotaro.

Some movies contain lines of dialogue which — for one reason or another — capture the fancy of the au-

dience and filter into the culture (*i.e.*, “We’re not in Kansas anymore,” *{Wizard Of Oz}*, “Play it again, Sam” *{Casablanca}*, “I’ll be back” *{The Terminator}* *et al*). This film introduced a term still used in Japan today. One of the geisha prostitutes says: “There’s nothing between men and women except *are*.” “*Are*” is Japanese for “*that*.” Thus, the sex act became known as “*are*.” Often lovers will ask: “*Do you want to do ‘are’ tonight?*”

**MAN & WOMAN SEXOLOGY:
PRIVATE LESSONS (1974)**

[Danjo Seiji-gaku: Kojin Jugyo]

director: Koyu Ohara

**Rie Nakagawa • Asuka Seri
and Fumihito Tajiri**
Nikkatsu

★

Young **Koyu Ohara** is out of his element here. His clever *College Girl* films (*College Girls: Sex Equations* [1972] and *Secret Of The College Girls: Part-Time Sex Pros* [1974]) did not prepare him for this kind of mean-spirited sexual humor. In fact many of the dependable *Nikkatsu* filmmakers floundered badly during the first six months of 1974 (*e.g.*, **Masaru Konuma**’s abysmal *White Whore*, **Tatsumi Kumashiro**’s pale remake of *The Key*, **Chusei Sone**’s dismal *Sigh 2*, **Masaru Konuma**’s *Lost Love: Oil Hell* and **Yasuharu Hasabe**’s miscalculation *Sukeban Deka: Dirty Mary*). Ironically, the studio didn’t get back on track until they introduced their darker S&M at the end of the year {see *Wife To Be Sacrificed* for full synopsis}.

Nobuo (**Fumihito Tajiri**) is impotent due to an incestuous trauma when he was a toddler. As an adult, he meets Sachiko (**Rie Nakagawa**) who suffers from a similar sexual dis-

order; ever since her uncle raped her as a child, Sachiko has been frigid. But this unlikely couple falls in love. Soon Nobuo regains his ability to enjoy an orgasm, but only in tandem with Sachiko’s loving handjob. However, the love-nest is discovered by her evil uncle — now a yakuza big boss — and he sends his gangsters to rape Sachiko. The girl, psychologically hurt by the assault, leaves the city and Nobuo.

In the world of *Nikkatsu* many things pass for humor. But audiences and critics alike felt the studio had gone too far this time.

**MANAGER’S LOVER:
PINK STOCKINGS (1986)**

[Bucho No Aijin:

Pink No Stocking]

director: Yasuaki (Yasuro) Uegaki
Yuko Mizushima • Tsuyoshi Naito
Nikkatsu

★★

Director **Yasuaki Uegaki** salutes *Billy Wilder*’s *The Apartment* (1960) in this similar tale of an office man (**Tsuyoshi Naito**) who falls in love with his boss’ mistress (**Yuko Mizushima**).

With this film, the forever young-looking Ms Mizushima successfully graduates from a string of juvenile sex movies (*e.g.*, *Lolita House: Wet Junko* [1983], *Mischievous Lolita* [1986], *et al*) to more mature roles like *Young Lady Detectives* (1987).

MANDALA¹ (1971)

[Mandara]

director: Akio Jissoji
Koji Shimizu • Akiko Mori
Ryo Tamura • Hiroko Sakurai
and Shin Kishida

★★½

ATG

¹Mandala is a word referring to the sacred tapestry which depicts the various levels of Buddhist Heaven.

Here's a familiar story of counter-culture fanatics who dream the impossible dream and find nothing but annihilation at the end of the rainbow. **Akio Jissoji** is a filmmaker of extremes, best known in the West for his SciFi projects like the **Ultraman** TV series (1971-1974) and the epic fantasy master-piece **Capitol Story** (1988). But here, with this film, he continues his obsession with *pinku eiga*, started the year before with **Mujo** {see Jissoji filmography for other titles}.

Two couples are sharing a room at a secluded love motel. Manager Maki (**Shin Kishida**) is a hopeless voyeur who spies on the young lovers. He also happens to be the leader of a semi-religious cult known as the Utopia Watchers {*never try to separate a man and his fetish*}. A member of his congregation becomes overly excited by the steamy action in Room 105. He attacks and rapes one of the promiscuous city girls as she takes a seaside stroll between orgies. She reacts by committing suicide. This angers the remaining three and they concoct a retaliation against the cult. One of the boys rapes Maki's wife, the priestess of the clan. This causes the woman to lose her magical powers and she also kills herself. Maki surrenders. He and his followers board a boat, setting sail into the black ocean. Days later their bodies are washed ashore.

MANSION OF ROSES:

PASSION OF MEN (1983)

[Bara No Yakata:

Otokotachi No Passion]

director: **Ken Togo**

Masayohi Nogami • Yasushi Sato

ENK Promotions

★★

Nikkatsu's branch in Osaka, **ENK**

Promotions, concentrated exclusively on *bara-zuku eiga* {rose films}.¹ After the success of **Legend Of The Big Penis: Beautiful Mystery** (earlier in 1983), they embarked on a number of similar gay projects. This one features **Masayohi Nogami**, who also starred in their earlier endeavor. He plays a man who finally comes out of the closet to the shock of everyone around him. His family opposes his lifestyle, so he dumps them, along with friends and acquaintances who can't accept his sexual preference.

The simplistic plot does little more than profess contemporary homosexual attitudes. This time around, **ENK** is merely 'preaching to the converted.' There's nothing here which would particularly draw straight audiences to the theater. The biggest surprise is, perhaps, the participation of actor **Masayohi Nogami**. He spent more than a decade playing tough macho-men roles — usually a rapist (e.g., **Pervert** [1968], **Seduction Of The Flesh** [1969], **Sex Drive** [1968], **Office Lady Rope Slave** [1981]). His foray into gay cinema is even more of a *bombshell* than the plot of the motion picture.

¹A direct translation for *bara-zuku eiga* would be *rose group film*. This is a general term for gay movies, derived from the fact that "rose" is Japanese slang for a homosexual, much the same way as "pansy" is a popular (if not derogatory) American moniker.

MANTIS LADY (1984)

[Akujo Kamakiri]

director: **Toshikazu Kajima**

Midori Satsuki • Eiji Okada

and **Mako Toyoda**

Toei

★★

Promoted as "*Eros Suspense!*" by **Toei**, but this is yet another variation on the ever-popular "Black Widow" theme. Former *Nikkatsu* starlet **Mi-**

dori Satsuki (*i.e.*, **Madam Scandal 1 and 2** [1982-1983]) is the "mantis lady" who benefits financially from the deaths of her boyfriends. Of course, the question becomes '*is she guilty of killing them?*'

The film opens during a raging thunderstorm of typhoon proportions. A couple is washed ashore in the middle of the turbulence. The man, already dead, has been wanted for questioning regarding embezzlement charges. The woman, a beautician named Midori (**Midori Satsuki**), knows nothing about the accusations against her boyfriend (of course). But a year later, after she has opened her own beauty shop, a second boyfriend turns up dead. Coincidence? or planned?

MANY MEN

TORTURING WOMEN (1968)

[Onna Zeme Taraimawashi]

aka Taking Turns

At Torturing Women

director: **Osamu Yamashita**

Yuzo Hirayama • Kaori Aihara

Uematsu

★½

Here is, perhaps, director **Yamashita's** first foray into the S&M genre. He would later improve his technical prowess with such films as **Torturing Widows** (also 1968) and **Cruel Punishment For Female Infidelity** (1969), but his dark message never seems to rise above the obvious mean spirited dogma.

This one seems uglier than his subsequent efforts. The plot is virtually nonexistent as a group of men get together for a night of misogynist mayhem.

MARITAL WAR

IN KIBOGAOKA¹ (1979)

[Kibogaoka Fufu Senso]

director: **Shogoro Nishimura**

Yuko Katagiri • Miyako Yamaguchi

Jun Hongo • Haruo Aozora

Nikkatsu

★★½

¹*Kibogaoka* is a fictitious place; it's a word used to describe a peaceful suburban community in Japanese TV sitcoms, similar to America's milk-n-toast names like *Springfield*, *Maybury*, or *Centerville*.

Senkichi (Jun Hongo) is a middle-aged office-man entangled in the classic trappings of suburbia, *i.e.* credit card bills, mortgages and car payments. He has a boring, hopeless life. Plus, he really wants to get away from his bitchy wife (**Yuko Katagiri**). After a small traffic accident, **Senkichi** pretends to be impotent so he can distance himself from **Yuko**. Afterwards, the man starts an affair with **Miyako** (the stunning **Miyako Yamaguchi**), young executive secretary at work. And he becomes an active member of an office masturbation club. His new licentious life is discovered by both his wife and the big boss. **Senkichi** gets transferred to a remote company branch in the recluse northern sector of Japan.

MARRIED WOMAN:

SMOLDERING FIRE (1973)

[Hitozuma: Nokoribi]

director: **Tadahiko Isomi**

Junko Miyashita • Hiroshi Osa

Morio Kazama • Chizuyu Azami

Nikkatsu

★½

Yet another film made in '73 starring the *new* queen of **Nikkatsu**, **Junko Miyashita**. This time she plays **Noriko**, a woman who dumps her boyfriend **Miyasaka (Morio Kazama)** to marry the elderly president of a prestigious corporation. The problem is her new husband's an invalid, incapable of having sex. But she married him for money, not fun-

n-games. However, soon Noriko realizes that she can't control her carnal yearnings and she begins a torrid affair with her old boyfriend. The family maid (**Chizuyu Azami**) discovers her secret and starts blackmailing poor Noriko. She and Miyasaka panic. They decide to kill the maid to silence her for good..

Sympathies are definitely supposed to be with Noriko and her boyfriend in this morally corrupt story which endorses the premise that adultery is a viable option to a miserable marriage. And murder can certainly be justified as a safeguard for that happiness.

MASTURBATION: CLIMAX (1983)

[Onanie: The Climax]

director: Tadashi Yoyogi

Yuko Taki • Kaoru Noguchi

Joy Pack Film

★

But can it really be called a movie? Intended as a sequel to **Orgasm Documentary** (earlier 1983), this one is also directed by **Tadashi Yoyogi** {*Joy Pack*'s only staff filmmaker}. It depicts different masturbation techniques by a variety of pretty women. A model, a prostitute, a TV personality, and a *new-half* (a Japanese slang word for a transsexual) all stroke the pearl for the camera.

MASTURBATION LESSON (1983)

[Onanie Lesson]

director: Minoru Inao

Usagi Aso • Ami Takatori

and **Yutaka Ikajima**

Shinto

★ ½

In this sex comedy, two neighboring married couples have a similar — but reversed — problem dealing with their sex lives. In the first couple, a young wife (**Usagi Aso**) is always

horny while her husband has little interest in sex. And the other couple includes a husband who just can't get enough nookie. The four friends get together for a mutual masturbation session (exactly how this will solve their compatibility troubles isn't explained). Eventually, they do the obvious and share partners.

MELANCHOLY

FLESH BUSINESS:

SENSUOUS ZONE (1972)

[Kanno Chitai:

Kanashimi No Zegen]

director: Toru Murakawa

Miyoko Aoyama • Mitsuko Aoi

Hideaki Ezumi • Hajime Tanimoto

Nikkatsu

★

Young Miki (**Miyoko Aoyama**) goes to Tokyo for a job at a bar owned by her elder sister (**Mitsuko Aoi**, *pinku eiga* vet best remembered for her role in **Story Of Heresy In Meiji Era** [1968]). As soon as she arrives, Miki is raped by her sister's boyfriend (**Hajime Tanimoto**) who threatens to blackmail her if she doesn't "give it up" whenever he's in the mood. In the meantime, Miki befriends the bartender, a hometown boy named Yukio (**Hideaki Ezumi**) and she begins a sexual relationship with him. They decide to open a bar together, going into competition against Sis and her brutish boyfriend. In an unrelated development, on the night of the grand opening, Yukio is killed by one of his clients, a jealous female patron.

This is just one in a series of bad movies directed by **Toru Murakawa**. After his highly successful debut film, **Delicate Skillful Fingers** in early 1972 (which also starred **Hajime Tanimoto**), the filmmaker floundered miserably. He never got

back on track for *Nikkatsu*, leaving the company in 1973 after the disastrous *Melancholy Racing Circuit*.

MELANCHOLY

RACING CIRCUIT (1973)

[Aishu No Circuit]

director: Toru Murakawa

Ryunosuke Minegishi • Kei Kiyama
Nikkatsu

★

Here's an early performance by **Ryunosuke Minegishi** (who changed his name to **Toru Minegishi** and got out of porn). He's a profession stock-car racer named Kazuo. One day, while taking his car for a spin along the beach, he sees a girl tossing records into the ocean. Her name is Naomi (**Kei Kiyama**). And, as it turns out, she's a young singer on a disastrous promotional tour. Figuring she has nothing to lose, Naomi gets into Kazuo's "cool, like-wow" car. They take off together, obviously falling in love as they travel across the countryside (e.g., sequences remarkably similar to *John Boorman's Having A Wild Weekend* [1965]). In the climax, however, the racer is fatally injured in a carwreck; Naomi survives, benefitting from the gruesome publicity. Her spirits are rejuvenated when her second record becomes a big hit.

MEMOIRS OF A MODERN

FEMALE DOCTOR (1967)

[Gendai Joi Igaku]

aka *Two Stories Of Sex*

director: Kinya Ogawa

Noriko Tatsumi • Naomi Tani
Masayoshi Nogami • Sanpei Nawa
Okura Eiga

★★

Noriko Tatsumi and **Naomi Tani**! Two queens of Japanese sex movies together in one feature! But wait,

they're not really together. This is actually an omnibus film featuring two different stories — supposedly two true cases — documented by a female psychiatrist. Each actress stars in her own segment. Together, but apart.

In the first case, **Tatsumi** is Sachiko, an office girl who ends up pregnant after sleeping with both her boss and then a co-worker. For the second one, **Naomi Tani** is repulsed by her husband. Through hypnotism, she discovers how he had mistreated her on their wedding night. This episode marks Miss Tani's first brush with cinematic S&M.

MATURE VASE:

TATTOOED VAGINA (1976)

(Kashin No Irezumi: Ureta Tsubo)

director: Masaru Konuma

Naomi Tani • Takako Kitagawa
Shin Nakamaru • Genshu Hanayagi
Nikkatsu

★★★

Widow Michiyo (**Naomi Tani**) and her step daughter, Takako (**Takako Kitagawa**), get sideswiped in a traffic mishap. The accident was caused by Hideo (**Shin Nakamura**), an apologetic young man who immediately takes interest in pretty Takako. Later, after the young woman begins a relationship with handsome Hideo, mom discovers that he's actually the son of a famous Kabuki actor, a man who had — in fact — raped her when she was still a young virgin. Michiyo is suddenly plagued with feelings of estasy and guilt, further complicated by an obsessive compulsion to peep on the lovers as they enjoy sex. To atone for her behavior, mom decides to get the "most sensitive areas of her body" tattooed. But as a penance, the punishment fails. She finds pleasure from the pain of the needle. At the same time, Hideo becomes enamoured with Michiyo and rapes her just as his father had done.

MEMOIRS OF MODERN LOVE:**CURIOUS AGE** (1967)

[Gendai Ai No Jiten:

Shiritai Toshigoro]

director: Shinya Yamamoto**Naomi Tani • Yumiko Matsumoto**and **Miki Hayashi**

Tokyo Koei

★★½

Young **Naomi Tani** stars as a girl who becomes obsessed with an obscene tape recording. She cannot reach satisfaction unless the tape is playing. On the other hand (no pun intended), her boyfriend (**Yumiko Matsumoto**) is inhibited by the audio crutch and it impairs his sexual prowess.

The plot — as thin and ludicrous as it might be — does little more than give Miss **Tani**¹ the opportunity to shed her clothes often and flaunt her primo body. Director **Yamamoto** worked with Tani again in 1969 (**Season For Rapists**). Although both Tani and Yamamoto would later join the **Nikkatsu** family, they never officially made movies together under that studio's umbrella.

¹*Tani* is a Japanese slang word for *breasts*. After she retired from the business in 1979, Naomi opened a restaurant in Kumamoto called **Ohtani** (Big Tani or Big Breasts).

MEMOIRS OF A**SEX DOCTOR** (1968)

[Aru Sex Doctor No Kiroku]

director: Taro Yuge**Eiji Funakoshi • Masako Mizuki****Yoshio Yoshida • Reiko Kasahara**

Daiei

★★

The title might suggest a sex romp, but in reality this is a somber, big-budget *expose* about a doctor who specializes in venereal disease. Throughout the film Dr Koji Negishi (**Eiji Funakoshi**, who's been in everything from *Yasuzo Masumra's*

Blind Beast to **Gamera**) examines an array of patients, each with their own story (thus the movie becomes a collection of sexually oriented vignettes) ranging from strippers to whores, midwives to store owners. Some of the tales are interesting, but the tone is so low-keyed you'll want to nod off during the "lecture" portions.

Stylistically reminiscent of the old American *sex-n-damnation road-shows* (i.e., **Louis Sonney's Wages Of Sin** or **Kroger Babb's Mom And Dad**), this is essentially a halfhearted attempt by **Daiei** to crack the sex market and still give the impression of being a "wholesome" company.

MEN, SO WHAT?! (1967)

[Otoko nante Nanisa?!]

director: Yusuke Watanabe**Mako Midori • Masumi Harukawa****Reiko Ohara • Keizo Kawasaki**

Toei

★½

It wasn't until the mid '70s that **Toei** produced sex movies (i.e., **Deep Throat In Tokyo** [1975] and **Concubine's Palace** [1976]) which could compete one-on-one against other genre product in the marketplace. Prior to that time, the conservative studio released films with provocative titles (**Virginity: Memoirs Of A Young Girl** [1968] and **Turkish Baths: Top Secret** [1968]) but which were decidedly non-exploitive in content {see separate listing for all of the above mentioned titles}. This entry is more of the same.

It's a variation on the *urban paranoia* motif, as three country girls move to the city in search for the better life. Chiko (**Mako Midori**) becomes a gypsy cab-driver, operating without a license, constantly one step ahead of the police. Her friends, Naomi (**Masumi Harukawa**) and

Miki (**Reiko Ohara**) slip into sleazier occupations — bar hostess and Turkish bath massage-girl — respectively. However the film is unwilling to take an equally seamy position, opting instead to travel the *safe and cute* high road. This comedy is a sex movie for families.

MIDNIGHT FAIRY (1973)

[Mayonaka No Yosei]

director: Noboru Tanaka

Yuri Yamashina • Morio Kazama
and Setsuko Ohyama

Nikkatsu

★★½

Kazuo (**Morio Kazama**) is an *angry young man*, especially resentful of the power and snootiness of the rich. But, at the same time, he's obsessed with Saeko (**Yuri Yamashina**), daughter of an affluent Tokyo businessman. Unfortunately, she wants nothing to do with him and is already *spoken for* in a traditional "arrangement" with the son of her father's business partner. Kazuo reacts by raping the girl the night before her wedding. He hopes the assault will shame her from continuing with the marriage plans. But the next day Saeko, *white dress and all*, shows up for the ceremony as if nothing had happened the night before. This irritates Kazuo even more. He arranges for one of his friends, a retarded prostitute named Canary (**Setsuko Ohyama**), to crash the reception. She does. However, this plan also backfires when Canary sings and dances, generally becoming the hit of the party.

It's easy to see director **Tanaka's** attraction to this project. It has all the elements which usually populate his films. But unfortunately, this one suffers from an astonishingly weak script. It more resembles a rough

draft than a completed movie. However, **Tanaka's** indicative moments of brilliance, as accentuated by **Morio Kazama's** brooding performance, deserve the recommendation, if only slightly.

Director **Tanaka** seems mesmerized with the character of the retarded prostitute, giving her an extraordinary amount of screentime while disrupting the film's continuity in the process. A few months later, he would introduce Canary's retarded brother in **Secret Chronicles: She-Beast Market** (1974).

MIDORI (1996)

[Midori]

director: Ryuichi Hiroki

Hiroko Shimada • Haruhiko Kato
Fujii

★★½

Financed by *Fujii TV*. They wanted to produce a series of "fashionably erotic" movies, described as the *type of film which could not be shown on TV*.¹ New wave director **Hiroki** was tapped for this premiere entry.

Midori (**Hiroko Shimada**) is a sexually promiscuous high school girl. She is willing to try anything and — in her spare time — she and school chum Haruhiko (**Haruhiko Kato**) are working on their own porno movie. One day she accepts an invitation to an orgy-party. While she's playing flesh games, her friend Haruhiko is at home committing suicide. Oddly, Midori has a psychic sensation foretelling his death. From that time on, whenever she has sex, Midori is plagued with terrible premonitions (*i.e.*, she sees a divorce coming to her brother and his wife).

But the plot is purposely confusing in this sexy slice-of-life thriller, as director Hiroki attempts to streamline his earlier cult hit, **Dream Devil**

(1995). The film basks in its distorted glimpses of reality, often making impossible to tell which is true and which is imagined. The emphasis is on the twisted images, accentuating the chic ambiguity of the movie.

Apparently, *Fujū* was pleased with the results. They produced a second film in the *series*, directed by one of the “4 kings of pink,” **Toshiki Sato**. It’s a lesbian movie called **I Am Juice** [*Atashi Wa Juice*] with **Naomi Akimoto** and **Zero Woman’s Natsuki Ozawa**.

¹This is a particularly bold statement, considering that Japan is one of the most liberal television communities in the world, often broadcasting programs with nudity and adult themes.

MIDSUMMER NIGHT’S AFFAIR: BLISS (1976)

[Manatsu No Yo No Joji: Modae]

director: Shogoro Nishimura
Yuko Katagiri • Haruka Tajima
Hideaki Ezumi • Saburo Watabe
Nikkatsu

★½

Taeko (**Yuko Katagiri**) is taking care of her worthless husband. He’s her former high school teacher who has since become a bum. She’s working two jobs — by day an office girl, by night a bar hostess — in order to support their marriage. Taeko doesn’t mind the inconvenience because she still loves her husband. Then, one day, Taeko learns that while she’s working at the office, hubby is having an affair with the widow next door. He surprises Taeko by moving in with the woman. Not to be outdone, Taeko allows Kurata (**Hideaki Ezumi**), one of her regular customers at the bar, to move into her apartment.

This *Shogoro Nishimura* film is devoid of the charm which distinguished his earlier features. In the past, he was one of a handful who

could actually get an impressive performance from **Yuko Katagiri** (*i.e.*, **Confessions Of An Adolescent Wife** [1973], **Wandering Seagull** [1973], **Red Light Tobita Brothel** [1975], *et al*), but this time both Nishimura and starlet Yuko are merely going through the paces.

MISCHIEF (1967)

[Itazura]

director: Shinya Yamamoto
Hachiro Tobita • Midori Komatsu
Setsu Shimizu • Kimiko Asuka
Nihon Cinema

★★

Here’s one of many “*womb lending*” movies from the late ‘60s (*i.e.*, **Womb For Rent** [1968], *et al*), popularized by the “*surrogate mother*” headlines of the day. In this one, **Hachiro Tobita** and **Midori Komatsu** play the married couple who can’t have kids. **Setsu Shimizu** is a cute university student named Natsuko who rents her womb for ten million yen (\$30,000 USA). As these things tend to go, husband Kanamori becomes infatuated by young Natsuko, the mother of his child. And she plays it to the hilt.

MISCHIEVOUS LOLITA: ATTACKING THE VIRGIN FROM BEHIND (1986)

[Itazura Lolita: Ushiro Kara Virgin]

director: Shusuke Kaneko
Yuko Mizushima • Akio Kaneda
and **Mizuho Nakagawa**
Nikkatsu

★★½

Everybody’s got to start somewhere. **Shusuke Kaneko**, popular cult director (*e.g.*, **My Soul Is Slashed** [1991] and the neo **Gamera** films [1995-1996]), cut his teeth as a scripter for **Nikkatsu** {**Seiko’s Juicy Thighs** [1982], *et al*}. He helmed

Shoot And Wet (1984) and, later, this project before breaking away from *pinku eiga* into mainstream.

Critics have always joked about the goofy, sometimes irresponsible, titles of the industry's sex films. Here's another example, a title which does absolutely nothing to describe nor represent the actual movie.

A young guy, Akio (**Akio Kaneda**), is drunk. Inebriated, he picks up a sex-doll on his way home {it seemed like a good idea, ya know}. The next morning, he is amazed and ecstatic to discover the doll has miraculously transformed into a young, living female (**Yuko Mizushima**). Akio's miserable life suddenly blossoms into a bed of roses. However the beauty, completely naive to the ugliness of the world, is tricked by a pernicious gigolo and sold to an SM club. Akio charges off to rescue her before she transforms into a doll again. This fantasy more than casually resembles the *Pinocchio* fable.

MR DILEMMA MAN (Dilemman):

LUNATIC FOR LUST (1979)

[Mr Dilemman: Shikijo-gurui]

director: Masuru Konoma

Akira Emoto • Yukiko Tachibana

Yuka Asagiri • Asami Ogawa

Nikkatsu

★★

Based on an adult manga of the same name {*Mr Dilemman*}, director **Konoma** continues traveling down a lighter cinematic road, distancing himself from the mean-spirited S&M features {e.g., **Flower And Snake** [1974], **Wife To Be Sacrificed** [1974], *et al*} which populated his early career.

Akira Emoto, a popular comedian at the time, plays a white collar worker whose life is a eternal challenge. He's always ridiculed and

scolded by his superiors, continuously reminded of his incompetence. Even his family abuses and badgers him. In his private life, this loser dreams of becoming Superman. And, as if by magic, he transforms into *Dilemman*, a modern age sex-charged superman.

MISTRESS (1972)

[Jofu]

director: Saburo Endo

Junko Miyashita • Takao Nagai

Nikkatsu

★★½

Quite by chance, Yumi (**Junko Miyashita**) rescues a professional hitman named Jun (**Takao Nagai**) just before he's nabbed by the cops. The adrenaline-rush ignites their emotions and they become romantically involved, falling in love in the process. But Jun is under a black cloud; he's stuck in the middle of a bad karma. He had killed his wife after stumbling into the throes of her adulterous affair, and then his only daughter was killed in a terrible accident. But now — Jun believes — he has a new lease on life, because he's found a woman who loves him *and* she's pregnant with his child. Yumi desperately wants Jun to get out of the murder-for-hire business, and she tells him so. The hitman promises that he will. But then, he's offered a contract on the man who had slept with his wife. *Revenge is sweet, especially when somebody else is paying you for it.* When Yumi discovers that he has accepted another job, she follows him. Ultimately, she is responsible for his death.

Junko Miyashita, who started making movies for *Nikkatsu* with **Apartment Wife III** in early 1972, would later headline many of that studio's biggest hits, **Sada Abe Story** (1975),

Walker In The Attic (1976), **Beauty's Exotic Dance — Torture!** (1977), and **Woman With The Red Hair** (1979). Although she was considered an accomplished actress, most critics attribute her success to being paired with some of the best directors in the business, particularly **Noboru Tanaka** and **Tatsumi Kumashiro**. But even in an insignificant film like **Mistress** — directed by studio yeoman **Saburo Endo** — Ms Miyashita has moments of charm and sensuality which stretch far beyond the meager script. It's little wonder than she became the new *Nikkatsu* Queen after the retirement of archrival **Kazuko Shirakawa**.

MIZUE TASHIRO'S

GENUINE ORGASM

see *Spotlight Section: Toshiko Sato*

MODERN FEMALE NINJA:

FLESH HELL (1968)

[Gendai Kunoichi Niku Jigoku]

director: **Hiroshi Mukai**

Kozue Katori • Joji Ohara

and **Mari Nagisa**

Mukai Productions / Kanto

★★★

This time, director **Mukai** combines his flair for both action and sex movies into one package. **Joji Ohara** is the head of an underground band of female ninja spies living in contemporary Tokyo. Agent **Keiko (Kozue Katori)** becomes involved in a case of flesh trafficking when another nubile ninja, **Akemi (Mari Nagisa)**, is kidnapped by some international slavers.

Tongue-in-cheek fun, combining some surprisingly vicious S&M sequences with campy female-ninja hijinx. Perhaps this movie was the uncredited source material for the most enjoyable **Female Neo Ninjas**

(1991). The film is one of the first releases from the director's own production house, **Mukai Studios** (preceded by **Shameful Technique** [also 1968]). This one, like Mukai's previous movies, was distributed by **Kanto Films**.

MODERN PORNO TALE:

INHERITED SEX MANIA (1972)

[Gendai Porno-den:

Senten-sei Inpu]

director: **Noribumi Suzuki**

Reiko Ike • Sandra Julien

Toei

★★½

Young **Reiko Ike**, from the *Hot Springs Geisha* series (1972), plays a girl who inherits the disease of nymphomania from her harlot mother. Obviously, she is incapable of controlling herself in any social situation. The crux of the story — the possibility of inheriting *behavioral* traits — is a favorite *Suzuki* theme. He explores this same premise, albeit more sadistically, in **Star Of Dave: Beauty Hunting** (1979).

Rating board *Eirin* complained vigorously about the explicit lesbian scene in this film between **Reiko** and **Sandra Julien**, the French actress (best known for her role in *Jean Rollin's Thrill Of The Vampire* [1970]). The movie underwent some severe edits before its theatrical release.

After this film, **Reiko Ike** decided that she didn't want to do nude scenes anymore. She continued making *pinku eiga*, but concentrated more on the rougher SM market. Her next project would be **Teruo Ishii's Female Yakuza Tale: Inquisition And Torture** (1973).

Sandra Julien made one more Japanese movie, **Tokugawa Sex Ban: Lustful Lord** (1973), before

returning to France where she became a favorite in many erotic films by **Max Pécas** and **Pierre Chevalier** throughout the '70s and early '80s.

MODERN PROSTITUTION:

LUST UNDER

A UNIFORM (1974)

[Gendai Shofu-ko:

Seifuku No Shita No Uzuki]

director: **Chusei Sone**

Masumi Jun • Mariko Hoshi

Nikkatsu

★½

Chusei Sone took a step forward (with the success of his previous production, **Female Ninja Magic: 100 Trampled Flowers**), and now, one step back. However, this inconsistency is typical of his erratic career in the mid '70s. After a rousing start (**Sone** began making movies with **Nikkatsu** shortly after their commitment to the *pink* line in 1971, preceded by a long stint as **Seijun Suzuki's** assistant director), the filmmaker bounced chaotically from nonpareil {**Professional Sex Performers: A Docu-Drama** [1974]} to nonsense {**Overly Ripe Breasts** [1973]}. This movie falls into the latter category.

Mari (Masumi Jun) is the daughter of a prostitute. She was raised by grandpa, but is generally abused by everyone in the family because of her mother's sleazy profession. When she grows up, **Mari** moves to Tokyo to attend school with her cousin **Yoko (Mariko Hoshi)**. They live together in their own apartment, sharing the expenses, but poor **Mari** is still mistreated — even by cousin **Yoko**. After awhile, **Mari** gets fed up with her rotten life. "*If people are going to treat me like a slut, then I might as well be a slut,*" she figures. And **Mari** starts sleeping around. This only adds more fuel to the fire and

the girl is treated worse than ever. When grandpa dies, she wants to go back home for the funeral, but **Yoko** steals her money and won't let her leave. **Mari** is really pissed now and she plots to kill the vindictive cousin.

MODORI RIVER (1983)

[Modori-gawa]

director: **Tatsumi Kumashiro**

Kenichi Hagiwara • Mieko Harada

Mariko Fuji • Kanako Higuchi

and **Yuki Ninagawa**

★★★

Japan's *Taisho Period* (1910-1925) is punctuated by an unnatural preoccupation with death and suicide. This dark ideology was highlighted in the literature of the day and endorsed by an emperor who, to put it delicately, was socially unbalanced. This movie captures the essence of that nihilistic period by focusing on the twisted philosophies of the notorious "*suicide poet*" **Gakuyo**.

Gakuyo (Kenichi Hagiwara) leads a decadent life. His wife, **Mine (Mariko Fuji)** is bedridden with tuberculosis, and he uses this as an excuse for his unbridled promiscuity, even taking liberties with his teacher's wife, **Kotoe (Kanako Higuchi)**. **Gakuyo** is arrested and jailed for that adulterous affair. Then a few months later, after being released from prison, he is greeted with the famous Kanto earthquake, ultimately responsible for destroying most of Tokyo in 1923. In the confusion, he locates **Kotoe**, now a prostitute, but she refuses to run away with him. **Gakuyo** retaliates by attempting a double suicide with **Fumio (Yuki Ninagawa)**, the daughter of an affluent businessman. Their death pact is not successful, but it becomes the inspiration for a book of poetry which is an instant bestseller. Humiliated by

the erotic verses, the disgraced girl then commits suicide. Next, Gakuyo meets an anarchist's wife, Akeko (**Mieko Harada**) and he attempts to commit a double suicide with her. Again, he isn't successful, but Akeko suspects that he's simply playing these deadly games with girls for the notoriety he's gained. She commits suicide to teach him a lesson. However, the real truth is he's trying to get the attention of his "only true love, Kotoe." Gakuyo's world crumbles when he discovers that she had already killed herself. So, with no reason to continue living, Gakuyo manages to successfully take his life.

MOLESTER AND PEEPER: GYNECOLOGY WARD

see *Spotlight Section: Hisayasu Sato*

MOLESTER series including MOLESTER'S TRAIN [Chikan Densha] 25 Episodes (1982-97+)

23 produced by Shintocho

1 by Okura; 1 by Million Films

[Chikan] 4 Episodes (1984-1986)

each produced by Nikkatsu

Director **Yojiro Takita** spent a career concentrating on fluff, the lighter side of sex with films like **Pink Physical Examination** (1985) and the pink SciFi opus **Time Escapade: 5 Seconds 'Til Climax** (1986). In his later years, he continued as a mainstream **Shochiku** director, specializing in wacky screwball comedies {e.g., **We Don't Need A Comic Magazine with Beat Takeshi Kitano** and **Tropical Paradise Club** [1995]}.

During his formulative period (early '80s), **Takita** developed a inauspicious character called *Detective Kuroda* (**Yukijiro Hotaru**) the *Chikan* {molester} — a perverted pri-

vate eye with a sexy side-kick, **Hamako** (**Yuka Takemura**). **Kuroda** ambled through numerous adventures, copping a quick feel here and there (sometimes he got lucky and would find himself in close proximity to a bevy of nude females, but that was rare). Initially, all his escapades either took place on a commuter train or were triggered by a ride on a train. Most of the episodes are reminiscent of early American *nudie-cuties*, especially the voyeuristic tittly-flics like **Russ Meyer's Eve And The Handyman** and **Immoral Mr Teas**, or **Herschell Gordon Lewis' Adventures Of Lucky Pierre**.

Of the first six entries (i.e., the *Detective Kuroda* films), **Underwear Inspection** is considered the best. Besides the prerequisite sexual gropings, this one features a well-written murder mystery augmented by creative animation and a cameo by **Nao-ta Takenaka** as crime writer **Saho Sasazawa**. The story deals with inexplicable deaths surrounding the widow of a Japanese soldier who had unearthed the Black Pearl (the world's most valuable gem) while on duty in China. **Detective Kuroda** and assistant **Hamako** solve the case.

After the initial *Train* episodes, which were produced by **Shintocho** between 1982 and 1984, **Yukijiro Hotaru** left the company when he secured a more lucrative contract with **Nikkatsu** for their own version of the *Chikan* series, commencing with **Molester And The Female Teacher** (1984) {see separate filmography in the third part of this listing}. Female assistant **Yuka Takemura** continued essentially the same role, but was elevated to a full-grade detective in **Kuroda's** absence.

Best Kept Secret Live Act is an oddity which drifts wildly from the origi-

nal concept of the series. For this movie, three female ninjas slip through a time crack entering modern Tokyo in search for a gold treasure.

Here is a list of the eleven *Chikan Densha* films. No attempt is made at rating them, although *Underwear Inspector* is considered the best of the Detective Kuroda episodes. They are all directed by Yojiro Takita.

► **Molester's Train:**

Please Continue (1982)

[Chikan Densha: Motto Tsuzukete]

director: Yojiro Takita

Yukijiro Hotaru • Yuka Takemura

► **Molester's Train:**

Hunting In A Full Crowd (1982)

[Chikan Densha:

Manin Mame-sagashi]

director: Yojiro Takita

Yukijiro Hotaru • Yuka Takemura

► **Molester's Train:**

Rumiko's Tush (1983)

[Chikan Densha:

Rumiko No Oshiri]

director: Yojiro Takita

Yukijiro Hotaru • Yuka Takemura

► **Molester's Train:**

Keiko's Tush (1983)

[Chikan Densha: Keiko No Hip]

director: Yojiro Takita

Yukijiro Hotaru • Yuka Takemura

► **Molester's Train:**

Momoe's Tush (1983)

[Chikan Densha:

Momoe No Oshiri]

director: Yojiro Takita

Yukijiro Hotaru • Yuka Takemura

► **Molester's Train:**

Underwear Inspection (1984)

[Chikan Densha: Shitagi Kensatsu]

director: Yojiro Takita

Yukijiro Hotaru • Yuka Takemura

► **Molester's Train:**

Blast Off (1984)

[Chikan Densha:

Chin-Chin Hassha]

director: Yojiro Takita

Yuka Takemura • Rei Matsubara

► **Molester's Train:**

Best Kept Secret Live Act (1984)

[Chikan Densha: Gokuhi Honban]

director: Yojiro Takita

Yuka Takemura • Arisa Shindo

and Yuka Aoki

► **Molester's Train:**

Seiko's Tush (1985)

[Chikan Densha: Seiko's No Oshiri]

director: Yojiro Takita

Yuka Takemura • Arisa Shindo

► **Molester's Train:**

One Shot Per Train (1985)

[Chikan Densha: Shanai De Ippatsu]

director: Yojiro Takita

starring Yuka Takemura

► **Molester's Train: 1 Centimeter**

From The Wall (1985)

[Chikan Densha:

Ato Oku Made 1cm]

director: Yojiro Takita

starring Yuka Takemura



Other *Molester Train* films, helmed by different directors (most by **Minoru Inao**) with new leading characters, were released in tandem by *Shintocho*. Even *Okura* and *Million Films* – seemingly unconcerned about legal ramifications – got into the action with their own versions. Here are the knockoffs {1982-1984}:

► **Molester's Train:**

Okay To Shoot (1982)

[Chikan Densha: Hassha All Right]

director: Genji Nakamura

► **Molester's Train:**

You May Touch (1983)

[Chikan Densha: Sawatte Iitomo]

director: Minoru Inao

Yukijiro Hotaru • Ami Takatori

► **Molester's Train:**

Commuting Like Sardines (1983)

[Chikan Densha: Bodachi Shukkin]

director: Minoru Inao

Makoto Narita • Usagi Aso

- **Molester's Train:**
The Good OL, The Bad OL
And The Average OL (1983)
 [Chikan Densha:
 Yoi OL, Warui OL, Futsu No OL]
director: Minoru Inao
Usagi Aso • Ami Takatori
and Mai Hana
- **Molester's Train:**
It's Addictive (1983)
 [Chikan Densha: Kuse Ni Nariso]
director: Ichiro Kitami
Yoshiko Sasa • Keiko Hase
 Okura production
- **Molester's Train:**
Hand And Finger (1984)
 [Chikan Densha: Anote Konoyubi]
director: Minoru Inao
Waka Oda • Usagi Aso
- **Molester's Train:**
Teasing Fingers (1984)
 [Chikan Densha: Ijiwaruna Yubi]
director: Minoru Inao
Usagi Aso • Yuuki Kawai
- **Molester's Train:**
Insert Deeply (1984)
 [Chikan Densha: Oku Made Irete]
director: Jiro Komoro
Ai Ohhashi • Yuka Takemura
 Million Films
- **Molester's Train:**
Touch Me More! (1984)
 [Chikan Densha: Motto Sawatte!]
director: Minoru Inao
Usagi Aso • Mayumi Hoshino
- ❖
- **Molester's Train:**
Shaking Booty (1988)
 [Chikan Densha:
 Oshiri O Futte Onedari]
director: Masahiro Kasai
- **Molester's Train:**
Proud Of Butt (1989)
 [Chikan Densha:
 Oshiri Jiman]
director: Masahiro Kasai
- **Molester's Train:**
Inside Is Good (1989)
 [Chikan Densha: Naka Ga Iiwa]
director: Masahiro Kasai
- **Molester's Train:**
Get On From The Back (1989)
 [Chikan Densha:
 Ushiro Kara Notte]
director: Masahiro Kasai
- **Molester's Train:**
Do Not Stop And More (1990)
 [Chikan Densha:
 Yamenaide Motto]
director: Masahiro Kasai
- **Molester's Train:**
Rie's Fundoshi Underwear (1990)
 [Chikan Densha:
 Rie No Fundoshi]
director: Takahisa Zeze
Aya Midorikawa • Kazuhiro Sano
 see review and further information
 in *Spotlight Section: Takahisa Zeze*
- **Molester's Train:**
Commuter Sex Technician (1991)
 [Chikan Densha: Tsukin Nuregoto-shi]
director: Masahiro Kasai
- **Molester's Train:**
Office Lady – Days Of
Love And Lust (1991)
 [Chikan Densha:
 OL Ai To Seiyoku No Hibi]
director: Takaharu Suzuki
Kanako Kishi • Alice Arisugawa
and Setsuhiko Kobayashi
- **Molester's Train:**
Mischievous Wives (1992)
 [Chikan Densha:
 Ikenai Tsuma-tachi]
director: Takahisa Zeze
Kanako Kishi • Takeshi Ito
Yuko Ito • Bunmei Tobayama
- **Molester's Train:**
Nasty Behavior (1993)
 [Chikan Densha: Iyarashii Kouji]
director: Hisakazu Hata
Yumika Hayashi • Kiyomi Ito
Koichi Imaizumi • Yuri Ishihara
- **Molester's Train:**
Dirty Behavior (1993)
 [Chikan Densha: Iyarashii Kouji]

director: Hisayasu Sato

Yumika Hayashi • Koichi Imaizumi

See review and further information
in *Spotlight Section: Hisayasu Sato*.



With *Shinto* still producing **Molester's Train** episodes, director **Takita** took his original *molester* character and developed a new wrap-around for *Nikkatsu*, in a series which more closely emulated the popular *Tora-san* films.¹ For the neo *Chikan* films, the molester (**Yukijiro Hotaru**) is first situated in a high school where he is the assistant to a female biology teacher [**Molester And The Female Teacher** (1984)] and then he becomes a male nurse in the same school [**Molester's School Infirmary** (1984)]. The best entries are the third and fourth, **Molester's Tour Bus** (1985) and **Molester's Delivery Service** (1986).

For #3, *Chikan* inherits a failing bus transportation company. He turns the operation into a profitable business by stocking the buses with handsome men who are ready and willing to *service* the weary female travelers.

#4 finds *Chikan* as a delivery agent who specializes in inflatable sex dolls {called *dutch wives* in Japan}. He happily finds a stash of *South Pole* #2s, the rarest of all blow-up beauties. His delight soon escalates to euphoria when the most beautiful girl he's ever seen appears from the mountain of dolls.

This is a clever parody of the earlier *Nikkatsu* film **Love Doll Report: An Adult Toy** (1975) by *Chusei Sone*. In that movie, a scientist develops the perfect dutch wife for engineers stationed in the South Pole. It's called... *South Pole* #2.

The four *Chikan* [**Molester**] films:

► **Molester And**

The Female Teacher (1984)

[*Chikan Onna Kyoshi*]

director: Yojiro Takita

Yukijiro Hotaru • *Mako Takigawa*

► **Molester's**

School Infirmary (1984)

[*Chikan Hoken-shitsu*]

director: Yojiro Takita

Yukijiro Hotaru • *Mako Takigawa*

► **Molester's Tour Bus** (1985)

[*Chikan Tsukin Basu*]

director: Yojiro Takita

Yukijiro Hirotaru • *Mako Takigawa*
and *Kyoko Himekawa*

► **Molester's**

Delivery Service (1986)

[*Chikan Takuhai-bin*]

director: Yojiro Takita

Yukijiro Motaru • *Mako Takigawa*
and *Tomomi Matsuda*

¹*Tora-san* films (1969-1996) are hit family films which document the meandering adventures of Torajiro (**Kiyoshi Atsumi**), a peddler who wanders around, sees the world, meets a girl, and eventually moves on brokenhearted. It's the world's longest running film series, spanning 48 consecutive episodes with the same star.

MOLESTER'S BUS:

FROM THE BACK

IS OKAY TOO (1987)

[*Chikan Bus: Back Mo Alright*]

director: **Hitoshi Ishikawa**

Kaori Hasegawa • **Yasuo Goto**
and **Kinkichi Ishibe**

Shinto

★★★

This "bus" is actually a mobile sex van, prostitute Nancy's brothel-on-wheels. After the prerequisite sex scenes, things turn occasionally ugly as Nancy (**Kaori Hasegawa**) is stalked by a killer/rapist in this pink salute to B-movies. She then becomes sexually involved with the police detective who is on the trail of the bad guy.

An ultra-hip, stylishly-edited film, strongly influenced by *Jim Jarmusch's Stranger Than Paradise*

(1984) {a fashionable American/German co-production which scored big in Japan despite the poor reaction in America}, punctuated by broad characterization and the use of title cards to divulge Nancy's inner thoughts. It's the first solo project by director **Ishikawa** after his triumvirate work with **Genji Nakamura** and **Ryuichi Hiroki** under the collective pseudonym *Go Ijuin* {see **Captured For Sex 2** for details}.

MOLESTER'S COMMUTER

see *Spotlight Section: Toshiki Sato*

MOMOE'S LIPS¹:

RAPE SHOT (1979)

[Rape Shot: Momoe No Kuchibiru]
director: Katsuhiko Fujii
Minako Mizushima • Yuko Asuka
Miyako Yamaguchi • Noriaki Abe
 Nikkatsu

★★



MOMOE'S LIPS¹:

LOVE BEAST (1980)

[Momoe No Kuchibiru: Aiju]
director: Akira Kato
Akiko Hyuga • Jun Izumi
Megumi Murakawa • Nenji Kobayashi
 Nikkatsu

★★½

¹*Momoe* is Momoe Yamaguchi, a Japanese singer from the '70s, best remembered for her impressive string of pop songs and sensuous pouty lips. However, she is *not* in these movies. And the movies are *not* about her. Her name is used in the title to infer a relation between the film and the pop music world. The two stars (**Minako Mizushima** in *Rape Shot* and **Akiro Hyuga** for *Love Beast*) were chosen because of their resemblance to the real Momoe.

#1 [Rape Shot] is about a girl singer, Yoko (**Minako Mizushima**) who is suspected of being a junkie. A tabloid reporter sneaks around hoping for a big scoop. When she's kidnapped from under his nose, the man approaches the management company

with an offer of finding her. Eventually, Yoko is safely rescued, but it turns out that her manager was behind the whole caper in the first place, using cocaine to keep her in line.

#2 [Love Beast] is a better than average film by competent but unimaginative **Akira Kato**, benefitting immensely from a quirky script. **Jun Izumi** is a professional dragon lady, secretly known in the entertainment business as *the Destroyer*. When a singer has outlived her "15 minutes of popularity," the corporate boss hires the Destroyer to circulate vicious rumors and plant damaging evidence which will discredit the young starlet, thus turning the public against her. Momoe accepts a smudge job against Yoko (**Akiro Hyuga**), but makes the mistake of falling in love with the perky singer.

Surprisingly — at least for *Nikkatsu* — this film succeeded because of **Jun Izumi's** impressive comeback role, and not necessarily due to **Akiro Hyuga**, the Momoe look-alike. The studio immediately called for a new *Izumi* project which they marketed under the *Love Beast* title {see separate listing}.

MORNING FRENZY (1974)

[Kyoran No Aegi]
director: Shogoro Nishimura
Maya Hiromi • Hitomi Kozue
Toshihiko Oda • Nagatoshi Sakamoto
 Nikkatsu

★★

Here's another inadequate attempt to mix *roman porno* with traditional hard-boiled melodrama. Nishimura also attempted the same feat in 1972 with **Afternoon Affair: Rear Window**. The results were equally disappointing.

Takemoto (**Toshihiko Oda**) is in

lots of trouble. When his business fails, the panicked executive flees Tokyo with his secretary, Momoko (**Maya Hiromi**). While on the lam, they run into a creditor, Onda (**Nagatoshi Sakamoto**), who captures the girl and rapes her. During an ensuing struggle, Onda is killed after being pushed off a cliff into a waterfall. Later, Momoko sees a newspaper headline which informs her that Onda is "missing" (no surprise there) but, apparently, he was carrying a briefcase containing \$50,000 when he disappeared. Momoko decides to betray boyfriend Takemoto and return to the scene of the crime in a search for the lost money.

MORNING OF ECSTASY (1972)

[Kokotsu No Asa]

director: Akira Kato

Rie Nakagawa • Yuri Yamashina
Nikkatsu

★★

While on vacation, Miho (**Rie Nakagawa**) accidentally stumbles across her ex-boyfriend, Shinji. They quickly slip back into their old sexual relationship. But this time she is put off by Shinji's chauvinistic attitude. She complains that he treats her like a "sex object." To make matters worse, Shinji also has a virgin fiancée, Miho (**Yuri Yamashina**), whom he idolizes. Miho doesn't like the situation one bit. She and the young nymph both get bored with their heel-of-a-boyfriend Shinji. And they return to their former lives, the virgin fiancée goes home to mommy and Miho makes up with her husband in Tokyo.

Rie Nakagawa joined *Nikkatsu* in early 1972 with **Beads From A Petal**, but she had flittered through the *pinku eiga* genre for many years previously, starring in a collection of

low budget features under the name **Sakayu Nakagawa**. *Nikkatsu* had insisted on the name change when they signed her to an exclusive contract. Her most successful film would come in 1973 with **Lovers Are Wet** {see separate listing}.

MUDDY UNIFORM (1966)

[Dorodarake No Seifuku]

director: Takae Shindo

Noriko Tatsumi • Michiyo Mako
Kanto Movie

★★

An early genre film starring queen starlet **Noriko Tatsumi** (many source books claim it's her first movie, although some list **Double Docking** as her debut). Interestingly, this one is a sex movie by accident, a *juvenile delinquent* film by design. **Noriko** plays a high school student who is infuriated with her mother's hypocrisy, preaching about the evils of casual sex while getting involved in one lurid affair after another. The girl rebels against the decadent homelife by joining a JD gang.

Obviously inspired by a rash of similar American fare, but very reminiscent to **Paul Wendkos' Because They're Young** (1960).

MUJO¹ (1970)

[Mujo]

¹*'mujo* is a Buddhist term meaning the flux of life or everything changes

director: Akio Jissoji

Ryo Tamura • Michiko Tsukasa

Eiji Okada • Mitsuko Tanaka

ATG

★★★

This is the first of director **Jissoji's** "conventional" pink films — called "art porno" by the critics — but quite a ways from his youth oriented SciFi projects like **Ultraman** (1972-1974).

The focus is on the dysfunctional workings of a traditional family in

this sexy period piece. The son (**Ryo Tamura**), a Buddhist sculptor, has a sexual liaison with his older sister who winds up pregnant. He then arranges for her to marry his apprentice and moves to Kyoto where he has the opportunity to work with a famous guru. Soon, the young man is carrying on with his teacher's wife. However, he can't shake the feelings for his sister. The boy returns to Edo and seduces her again. Her husband, the apprentice, is shocked by the perverse situation and commits suicide.

Despite the fact that rating-board *Eirin* had passed the film for commercial distribution, the police — under direct orders from the prosecutor's office — invaded theaters and confiscated prints due to the incest theme. The district attorney made a public statement: "Sexual expression of this nature is unnecessary in the arts." Director Jissoji responded in a media blitz, condemning the government's position. He argued: "When we make movies about families, we show the people eating at the dinner table, why should we avoid sex?" Public opinion rallied behind Jissoji and the government decided not to prosecute. Prints were returned to the theaters without a lawsuit, but the publicity insured Jissoji of a hit.

MURDER FOR PLEASURE:

FEMALE DETECTIVE (1996)

[Kairaku Satsujin: Onna Sousakan]
aka Murder Is Thrilling

director: Masaru Konuma

Itsumi Ohsawa • Masataka Hirose

★★★

Masaru Konuma is a long-established *Nikkatsu* director, responsible for many of that company's best known movies (*e.g.*, **Flower And Snake** [1975], **Wife To Be Sacrificed** [1974], **Wet Vase** [1976], *et*

al). In the 1980s, he became involved with interchangeable S&M projects, all flaunting titles like **Slave Contract** (1982) and **Rope And Breasts** (1983), until he finally quit and took a position with Nihon Television. There, under stricter guidelines, Konuma toned his craft and flourished as an action director.

With ***Murder For Pleasure: Female Detective*** he returns to the big screen, delivering a misogynistic mean-spirited story within the standard cop story framework. A female detective (**Itsumi Ohsawa**) is on the trail of a psycho serial killer. This mysterious sadist — with a twisted Oedipus complex — stabs his female victims, then cuts off the nipples and scrapes out their vagina.

Despite the repellent plot-points, this movie marks a return to form for **Konuma**. The camerawork and lighting is reminiscent of his stylish productions from the mid '70s, harrowing and claustrophobic. Regardless of his ten year absence from the big screen, he hasn't lost his ability to create tension.

MUSASHINO

DOUBLE SUICIDE (1983)

[Musashino Shinju]

director: Toshiyuki Shibata

Haruna Takase • Yuki Kazamatsuri

Nikkatsu

★★

Toshiyuki Shibata sensationalizes the life and death of suicidal poet Ozmu Dazai (**Haruna Takase**), swirling his personal dilemmas into a montage of philosophical ramblings. Eventually he and his supportive mistress, a fellow writer named Tomie Yamazaki (**Yuki Kazamatsuri**), successfully commit suicide together.

Yuki Kazamatsuri is best remembered for her sexy teacher roles. She

played the lead in three of *Nikkatsu's* **Female Teacher** outings {see separate listing}. But Ms Kazamatsuri was originally signed to the studio because of her physical similarities to mainstream actress **Keiko Matsuza-ka**. 'Watching her get naked was almost like seeing the real thing,' fans would say.

"MY GIRLFRIEND

WEARS A UNIFORM" (1981)

[Iro Wa Sailor-fuku]

director: Shogoro Nishimura

Mayumi Terashima • Yoko Azusa

Kazuo Satake • Yutaka Hayashi

Nikkatsu

★

More staggeringly inane junk from **Shogoro Nishimura**, once a studio "A" director, who — ten years later — is reduced to cranking out one abysmal project after another.

Akiko (**Mayumi Terashima**) plays a high school student who runs off to Tokyo "for a love holiday" with her teacher (**Kazuo Satake**). But, as soon as they reach the city, he gets kidnapped by a yakuza gang. Akiko has a gangster friend, Kinzo (**Yutaka Hayashi**), who gives her a hand. They rescue her lover from the Mob. But in the scrimmage, Kinzo get captured. Later, Akiko admits that she's the blame of all the trouble because she is the daughter of the yakuza big boss. Then, as if by magic, her fiance {*who?*} — also a yakuza toughguy — shows up and saves the day.

"MY HYMEN SEEMS BROKEN"

see **DREAM SEX**

MY SEX REPORT:

INTENSITIES (1976)

[Watashi No Sex-hakusho]

director: Chusei Sone

Maria Mitsui • Morihira Murakuni

Nobutaka Masutomi • Meika Seri

Nikkatsu

★★★

Chusei Sone bounces back from a string of abysmal films (e.g., **100 High School Girls: Secret Motel Report**, **Sigh 2**, and **Hostess Confidential: Three Juicy Sisters** [all 1975]) with this elaborately mounted story (despite the typically exploitive *Nikkatsu* title). Unlike most other *Sone* films, this one is surprisingly explicit, with more concentration on skin and soft-core humping. **Maria Mitsui** initially broke into show biz as a hostess for a late night men's TV show. Her acting debut came with *Toei* when she made **Lewd Genroku: Secret Story** in 1975 {see separate listing}. This remains her only *Nikkatsu* film.

During the day, Akemi (**Maria Mitsui**) works as a lab technician for a blood bank. But by night, she is a voyeur who especially enjoys spying on a love-making couple living in her apartment complex. This yakuza gangster, Hayato (**Nobutaka Masutomi**), and stripper Lily (**Meika Seri**) know she's interested in watching them. And one day, they suggest that she become a prostitute. As it turns out, Akemi is so attracted to the dark-world that she does, in fact, become a nighttime whore.

Certainly, the plot is strikingly weak. But perhaps its unencumbered structure has allowed director Sone the freedom he's been missing. Whatever the reason, the style and texture of this film is a marked improvement, a return to creativity after a very long dry spell.

NAKED ACTION:

COLLEGE GIRL RAPE

see *Spotlight Section: Hisayasu Sato*

NAKED RASHOMONsee **SHOWA WOMAN:****NAKED RASHOMON****NAKED RESUME:****TRUE STORY OF****KAZUKO SHIRAKAWA (1973)**

[Jitsuroku Kazuko Shirakawa:

Hadaka No Rirekisho]

translation: *Kazuko Shirakawa,**A Docu-Drama: Naked Resume*director: **Chusei Sone****Kazuko Shirakawa • Taiji Tonoyama**

Nikkatsu

★★½

At the peak of his career, **Chusei Sone** was tapped to direct **Kazuko Shirakawa's** farewell film. She had decided to leave the business after accepting a marriage proposal from *Nikkatsu* sales rep **Toshio Konishi**.¹ The wedding was turned into a "media event" amidst an avalanche of corny *true love* stories. The ceremony was televised to high ratings on the *Fuji TV Network* in 1973. But after the birth of two children and a failed marriage, **Shirakawa** returned to the screen in '76. She starred in the mainstream hit **Murderer Of Youth** [*Seishun No Satsujinsha*], directed by **Kazuhiko Hasegawa**).

Despite the "true story" moniker and the documentary style of *Naked Resume: The True Story Of Kazuko Shirakawa*, the movie is unquestionably fictitious. The vignettes are based on sexy accounts, with additional commentary by Ms Shirakawa. The plot itself features Kazuko as a college student who has dreams of becoming an actress. One day she gets gang-raped by the other members of her theater troupe {after all, it wouldn't be a *Nikkatsu* pink film without at least one rape scene}. After that "unpleasant but titillating" experience, Shirakawa decides to be

a pink actress and "relinquish any thoughts of living a normal life of a housewife" (certainly, an odd confession in light of her pending real-life marriage plans). The *true* story covers four years of her life, spanning from her student days to her reign as the pink queen.

There's no account for *why* the studio decided to spin such an elaborate tall-tale. Anyone — even those only mildly familiar with Ms Shirakawa's career — knew that she never attended college and her career in *pinku eiga* began long before the 1971 *Nikkatsu* debut. **Girl's Dormitory** and **Technique Of Fainting** were both sex movies starring Kazuko Shirakawa, as early as 1967. However, regardless of the inaccuracies, the film remains one of the studio's biggest hits.

¹young Toshio Konishi was a handsome but relatively poor salesman in *Nikkatsu's* Osaka branch office; Ms Shirakawa's marriage indeed became a case of *life imitating art* as she was "condemned" to the existence of an *apartment wife*.

NAKED SEVEN (1974)

[Sengoku Rokku Hayate No Onnatachi]

translation:

Sengoku Rock: Female Warriors director: **Yasuharu Hasebe****Mari Tanaka • Yuri Yamashina****Keiko Tsuzuki • Genshu Hanayagi**

★★★

In America, this film had a limited run in the "Art Theatres" under the *Naked Seven* title. It's an obvious tongue-in-cheek clone of **Kurosawa's Seven Samurai** (1954) with seven Japanese beauties in a comparative freedom-fighting story. And it was promoted accordingly. But in Japan, this film is appreciated as a *double parody*: ① Of course, as a cockeyed homage to the forementioned **Seven Samurai**; but also ② as a loosely based sequel to director **Hasebe's Al-**

leycat **Rock** series {see separate listing} which followed the exploits of a female gang.

This time, in **Sengoku Rock: Female Warriors**, a gang of women mercenaries are on a mission to deliver a sacred scroll to a lord in a distant empire circa the Sengoku Era. Enroute, they decide to help a peasant village being ravaged by thieves.

The cast is a **Nikkatsu** extravaganza, featuring some of their biggest starlets. The leader of the gang is played by **Mari Tanaka** (from the **Love Hunter** series [1972-1973]). Her lieutenant is **Yuri Yamashina** (**Afternoon Affair** [1973]) who worked with **Hasebe** in his **Sukeban Deka: Dirty Mary** (1974). The film also stars **Keiko Tsuzuki** from **Erotic Sisters** (1972), plus **Genshu Hanayagi** the former classical ballerina who shocked Japan when she made **Secret Chronicles: She Beast Market** (1974) {see separate listings for all above}.

The script is written by popular cult director **Atsushi Yamatoya**.

NAKED WOMEN HELL (1968)

[Rajo Jigoku]

director: **Kiyoshi Komori**

Hiroshi Nikaido • Miki Hayashi
Shintoho

★½

Whether director **Komori** is making a *pinku eiga*, a thriller (e.g., **Ten Years Of Evil** (1967) {see separate listing}, or a war picture (e.g., **Experiments On Humans** [**Zanki Seitaijikken**] (1968), his movies are filled with scenes of female torture and brutality. Judging from the non-flinching, mean-spirited depictions, this sick-puppy-of-a-director *likes* it. And this film is no different from his others.

It's a period piece, set in the Taisho

Era (mid 1920s), about a *misunderstood* college professor who keeps a stash of females in his basement dungeon. The story centers around his attempt to break a pretty coed played by **Miki Hayashi**.

Kiyoshi Komori {some reference books have mistakenly translated his name as "Haku" Komori} began directing movies for **Shintoho** in 1953 at age 33. He concentrated mostly on comedies and war pictures until 1964 when he made his first *pinku eiga*, **Japan Torture Punishment History**. For the next ten years, Komori continued to explore the dark underbelly of pink cinema. His most notorious films are **Snake Lust** (1967) and **Top Secret Of Women Torture** (1969). He retired from the entertainment business in the mid '70s.

NAMI

see **ANGEL GUTS: NAMI**

NAO SAEJIMA:

ABNORMAL EXCITEMENT

see **ABNORMAL EXCITEMENT**

NARCISSUS OF LUST (1967)

[Joyoku No Kurozuisen]

director: **Koji Wakamatsu**

Mari Mukai • Masayoshi Nogami
and **Hideo Saeki**

Wakamatsu

★★

This is one of eight movies directed by **Koji Wakamatsu** in 1967, including **Violated Angeles** and **Dark Story Of Rape** {see separate listings}.

Wakamatsu started making films in 1963 for **Nikkatsu Studios**,¹ specializing in quickie exploitation pics dumped into the theaters to capitalize on the popular headlines of the day. After the success of **Tetsuji Takechi's** erotic **Daydream** for **Shochiku Studios** in 1964, Wakamat-

su's films noticeably took on an adult flare with more nudity and sexual content. When the studio refused to support him in a confrontation with the government censors over **Skeleton In The Closet** (1965), Wakamatsu quit *Nikkatsu* and formed his own production/distribution company. He found immediate success four months later with a vicious S&M film, **When Embryo Goes Poaching**. Most of his movies, *Pinku Eiga* or *Ero Gro*, don't stray far from that formula.

This one is a lesbian sex tale camouflaged as a thriller. Yamgami, the president of a big Utility Company, tries to secure a divorce from his wife by arranging an affair between her and his assistant. Then everything takes a very ugly twist. **Hideo Saeki** is the powerful executive, while **Mari Mukai** plays the wife and **Masayoshi Nogami** is the romeo Nakajima.

¹ *Nikkatsu* of the '60s, under the iron-fist rule of CEO **Kyusaku Hori**, was a much more conservative production company than the free-spirited *pinku eiga* studio of the '70s. Ironically, director Wakamatsu would have fit nicely in the *Nikkatsu* family ten years later.

► NASTY DIVER (1977)

[Yobai Ama]

director: **Atsushi Fujiura**

Aoi Nakajima • Naomi Oka

Nikkatsu

★★



► NASTY DRIVER 2:

LUSTY DIVER:

T-BACK FESTIVAL (1981)

[Shikijo Ama: Fundoshi Matsuri]

director: **Atsushi Fujiura**

Yoko Mahamura • Yoshi Yokihara

Nikkatsu

★½

Two movies made for *pink* fans who have a fetish for underwater sequences featuring beautiful women in various stages of dress and undress.

These are basically fun-at-the-seashore flicks with lots of guys goggling babes in skimpy swim suits. The goofy romeos say things like: "These girl divers are all horny 'cause the water pressure has toned their bodies."

The sequel adds a decadent sex festival to the activities. The seaside resort village prepares a "mardi-gras" type of celebration to the god of fertility. The result is a combination of **Nasty Diver** with **Bose Rhythm** (1974).

NECKING (1967)

[Necking]

director: **Takae Shindo**

Kaoru Miya • Reiko Ohtsuki

World Eiga

★★

Director **Shindo** is obviously attracted to stories of fast girls trying desperately to fit into society (*i.e.*, **Muddy Uniforms** (1966), **Lusty Woman's Mistakes** (1967), *et al*). But *Necking* is his most innocent variation on the subject. Here, **Kaoru Miya** is a *bad girl* who falls madly in love with a *good boy*. Inoffensive fun.

Kaoru Miya and Reiko Ohtsuki would make another film for Takae Shindo, **Pink Seduction**, a few months later.

"NEVER IN

THE MORNING!" (1980)

[Asa Wa Dameyo!]

director: **Kichitaro Negishi**

Eri Kanuma • Kazuyo Ezaki

Yuko Ohsaki • Hosei Komatsu

and **Norifumi Hori**

Nikkatsu

★★½

Careerwoman Miki (**Eri Kanuma**), an office manager at an underwear company, enjoys a sexually liberated

SPOTLIGHT:

The Pink Godfather: **Koji Wakamatsu**

Japan's most influential pink director

Koji Wakamatsu started as a workhorse director for *Nikkatsu Studios*. In a two year period between 1963-1965, he made 20 films. These were quickie exploitation pics pushed into the theaters to capitalize on the popular headlines of the day, ranging from daring holdups to train accidents, gangster activities to police rescues. After the success of *Tetsuji Takechi's Daydream* in 1964 {see *Spotlight Section*, page 67}, Wakamatsu's films took on a decidedly adult flare with nudity and sexual content. *Skeleton In The Closet* (1966), the story of a frustrated school boy who rapes and kills a snobby cosmopolitan lady, is the first of his *pinku eiga*. And, as such, Wakamatsu ran into trouble with the government censors over the movie. While *Eirin* (the industry rating board) debated over the film's merits and threatened to withhold their approval, the studio went ahead and submitted it to the Berlin Film Festival. Despite cessation pleas from the Japanese government, the movie premiered in Germany to enthusiastic crowds. It's success insured a release back home in Japan. But *Nikkatsu*, afraid of government retaliation, opened the film cautiously with little fanfare. Director Wakamatsu felt his studio had betrayed him. He quit and formed his own company. His first film, *When Embryo Goes Poaching*, was released four months later.

Besides his impressive string of quality pink films, Koji Wakamatsu is also responsible for giving many filmmakers (from *Banmei Takahashi* to *Genji Nakamura* to *Hiroshi Mukai*) their first break in the business.



KOJI WAKAMATSU FILMOGRAPHY

* INDICATES REVIEW IN TEXT

1963

Sweet Trap

(Amai Wana)
Goro Mutsu
Tamaki Katori

Tough Girls

(Hageshii Onnatachi)
Keiko Tachibana
Tamaki Katori

Strategy Of Sex Appeal

(Oiroke Sakusen)
Shiro Hisano
Mikio Terashima

1964

Ecstasy Of Wickedness

(Aku No Modae)
Mikio Terashima
Yasuko Matsui

Payment For Adultery

(Furin No Tsugunai)
Kanako Michi
Mikio Terashima

A Bitch's Gamble

(Mesuinu No Kake)
Yasuko Matsui
Tamaki Katori

Red Crime

(Akai Hanko)
Kanako Michi
Mikio Terashima

Lady In The Net

(Ami No Naka No Onna)
Masayoshi Nogami
Kunimi Yashiro

Frenzy

(Gyakujo)
Mikio Terashima
Atsuko Mimi

Dry Skin

(Kawaita Hada)
Yukiko Mitsui
Koji Satomi

Naked Shadow

(Hadaka No Kage)
Mitsuko Miura
Hisashi Hananomoto

Escape Of White Skin
(Shiroi Hada
No Dasshutsu)
Tamami Wakahara
Kyoko Ohgimachi

1965

Divorce Consultant
(Rikonya Kagyo)
Yasuko Matsui

Lead Gravestone

(Namari No Bohyo)
Masayoshi Nagami
Yoko Tsukiji

Resume Of Love Affairs
(Joji No Rirekisho)

Ken Akaishi
Midori Chigusa

Belly Button of the Sun

(Taiyo No Heso)
Goro Mutsu
Terrel Wood

Trap Of Blasphemy
(Botoku No Wana)

Isao Fujita

Warped Relationship

(Yuganda Kankei)
Keiko Niitaka
Saburo Shiroyama

Blood Of Lust

Is Dripping
(Yokubo No Chi
Ga Shitataru)
Koichi Uenoyama

Design Of Love

(Ai No Design)
Kanako Michi
Masako Okuno

Skeleton In The Closet *

(Kabe No
Naka No Himegoto)
Mikio Terashima
Takao Yoshizawa

1966

**When The Embryo
Goes Poaching ***
(Taiji Ga Mitsuryo
Suru Toki)
Hatsuo Yamaya
Miharu Shima

**Blood Is Redder
Than The Sun**
(Chi Wa Taiyo Yori Akai)
Tamami Wakahara

Torn Love Affair
(Hikisakareta Joji)
Mikio Terashima

White Artificial Lady
(Shiroi Jinzo Bijō)
Rika Mizuki

1967

Narcissus Of Lust *
(Joyoku No Kurozuisen)
Mikio Terashima
Mari Mukai

Ripe In The Net *
(Ami No Naka No Boko)
Masayoshi Nogami
Akemi Wakahara

Illicit Love Affair
(Mittsu)
Yukiko Ijichi

Sex Crimes *
(Seihanzai)
Ken Yoshizawa
Miya Takatsuki

Violated Angels *
(Okasareta Hakui)
Juro Kara
Miki Hayashi

Orgy
(Ranko)
Ken Yoshizawa

**Dark Story Of
A Japanese Rapist ***
(Nihon Boko Ankokushi
Ijoshia No Chi)
Masayoshi Nogami
Keiko Yamamoto

**Some Stories Of
Adultery: Lipstick ***
(Aru Mittsu: Lipstick)
Hiroshi Nikaido
Yoshiko Okada

Roaming Sex
(Sei No Horō)
Hatsuo Yamaya

**Dark Story Of A
Japanese Rapist 2:
Rape Demon ***

(Zoku Nihon Boko
Ankokushi Bogyakuma)
Osamu Yamashita
Miki Hayashi

1968

Womb For Rent *
(Haragashi-onna)
Toshiko Natori
Kohei Tsuzaki

Desire Of The Flesh *
(Nikutai No Yokkyū)
Hatsuo Yamaya
Ken Yoshizawa

Demon Of Revenge
(Fukusyūki)
Akiko Tsushima
Ken Yoshizawa

Chin P'ing Mei
(Kinpeibai)
Juzo Itami
Fumiaki Takashima

1969

**Crazy Escape: Ideology
Of Dying For Lust**
(Kyoso Joshi-Ko)
Ken Yoshizawa
Yoko Muto

Rebellion! Rebellion!
(Gewalt! Gewalt:
Shōjo Geba-geba)
Toshiyuki Tanigawa
Eri Ashikawa

**Murdering Men...
Murdering Women:
Naked Bullet**
(Otoko Goroshi
Onna Goroshi:
Hadaka No Zyudan)
Yuichi Minato
Ken Yoshizawa

**Dark Story Of
A Sex Crime:
Phantom Killer**
(Gendai Sei Hanzai
Ankokuhēn: Aru
Torima No Kokuhaku)
Eri Ashikawa
Ken Yoshizawa
Target Of Flesh: Escape

(Niku No Hyoteki: Tobo)

Masayoshi Nogami

Adultery

(Kongaijoji)

Masayoshi Nogami

Tamaki Katori

Sordid Story:

Season Of Terror

(Gendai Kosyokuden:

Teroru No Kisetu)

Ken Yoshizawa

Yuko Ejima

Story Of A Sex Crime:

Rape Without Reason

(Gendai Sei Hanzai

Zekkyo Hen:

Riyu Naki Boko)

Yuko Ejima

Toshitaka Sakabe

Go, Go—

Second Time Virgin *

(Yuke, Yuke—

Nidome No Shojo)

Mimi Kozakura

Michio Akiyama

1970

Technique Of Love:

Kama Sutra

(Ai No Technique:

Kama Sutra)

Eri Ashikawa

Hiroshi Yajima

High Noon Rape

(Mahiru No Boko-geki)

Kemi Issei

Eri Ashikawa

Shinjuku Mad

(Shinjuku Mad)

Toshiyuki Tanigawa

Yuko Ejima

Sex-Jack

(Sex-Jack)

Michio Akiyama

Shigeake Sasahara

Dark History Of Rape

In Japan: Hatred Beast

(Nippon Boko

Ankokushi: Onju)

Masayoshi Nogami

Sexual Reincarnation:

Lady Wants To Die

(Segura Magura:

Shinitai Onna)

Eriko Shima

Hiroshi Yajima

1971

I Am Wet

(Watashi Wa Nureteiru)

Eri Ashikawa

Takeshi Shima

Secret Flower

(Hika)

Rie Yokoyama

Ken Yoshizawa

Red Army: Declaration

Of A World War

(Sekigun: Sekai

Senson Sengen)

war documentary

Sex Family

(Sei Kazoku)

Junko Miyashita

Hiroshi Imaizumi

1972

Orgasm Of Angels *

(Tenshi No Kokutsu)

Ken Yoshizawa

Rie Yokoyama

Contemporary History

Of Rape In Japan

(Gendai Nippon

Boko Ankokushi)

Jiro Kokubu

Masami Arisawa

Qualifications For

Sex And Love

(Sei To Ai No Joken)

sex documentary

Secret High School Girl:

Side Job Of Orgasm

(Maruhi Joshikosei:

Kokotsu No Arbeit)

Miyuki Hayakawa

Black Beast Of Lust

(Kuroi Juyoku)

Bernard Johnson

Martha Sterling

{shot in English}

1973

Secret High School Girl:

After-School Activity

(Maruhi Joshikosei:

Kagai Circle)

Mako Mizuki

Michio Akiyama

1974

Wet Dice

(Nureta Sai No Me)

Michiko Tsukasa

Jinpachi Nezu

Beasts Of Lust

(Inyokuringu)

Aoi Nakajima

1975

Rule Of Delta

(Delta No Okite)

Yuki Minami

Aoi Nakajima

Whore Maria

(Baishunfu Maria)

Aoi Nakajima

Masayoshi Nogami

Torture Chronicles:

100 Years *

(Gomon Hyaku-nen-shi)

Aoi Nakajima

Hiroshi Imaizumi

Rape Or Consensual Sex?

(Gokan Ka Wakan Ka?)

sex documentary

Porn Case Report:

Darkness Of Sex

(Porn Jikenbo:

Sei No Ankoku)

sex documentary

Documentary:

High School Girls'

Prostitution Ring

(Jitsuroku: Jokosei

Syudan Baisyun)

Junko Miyashita

1976

Contemporary Sexual

Tortures

(Gendai Sei Gomon)

Yukiko Tachibana

**Dark Story Of
Cruelty To Women**
(Zannin Onna Ankokushi)
Yuko Akane

1977

Torture Chronicles
Continues: 100 Years *
(Jokei Gokinsei
Hyaku-nen)
Misa Noguchi
Ayako Hoshi

**Sacred Mother
Kannon ***

(Seibo Kannon
Daibosatsu)
Eiko Matsuda

**Prohibition In Japan:
Female Trafficking**
(Nippon Gokinsei:
Nyonin Baibai)
Mimi Sawaki
Hiroshi Imaizumi

1978

Female Rape & Torture
(Bogvaku Onna Gomon)
Masayoshi Nogami
Rie Nakano

13 Serial Rapes
(Jusannin Renzoku
Bokoma)
Emi Yamashita

1979

Cruel Serial Rapist
(Zannin Renzoku
Gokanma)
Yoichi Iijima

**Modern Sex Crimes:
Rape & Capture**
(Gendai Sei Hanzai:
Boko Kankin Ejiki)
Hatsuo Yamaya
Akemi Shima

Victim

(Ejiki)
Yuya Uchida
Yoko Kurita

**Modern Sex Crimes:
Massacre!**

(Gendai Sei Hanzai:
Zenin Satsugai)
Akemi Shima
Maya Hamazaki

1980

**Inquisition Of
A Girl Saint**
(Sei Shouji Gomon)
Akemi Shima
Shiro Shimomoto

1981

Serial Rapes
In Locked Rooms
(Misshitsu Renzoku Boko)
Hiroshi Imaizumi
Akemi Shima

1982

Pool Without Water *
(Mizu No Nai Pool)
Yuya Uchida
Yumiko Fujita

1983

Key
co-directed with
*Akitaka Kimata **
(Kagi)
Kayo Matsuo
Masumi Okada

1984

Scrap: A Love Story *
(Scrap: Aru Ai
No Monogatari)
Shoujo M

1986

Shock Of
Kazuyo Matsui
(Matsui Kazuyo
No Shogeki)
Kazuyo Matsui

1989

It's Easier Than Kissing
(Kiss Yori Kantan)
Yukako Hayase
Yoshio Harada

1990

**Hole In Underpants:
Blue Strawberries**
(Pantsu No Ana:
Mukesode Mukenai
Ichiqe Tachi)
Natsuko Morisawa
Jun Furusawa
I Am Ready To Shoot
(Ware Ni Utsu Yoi Ari)
Yoshio Harada
Kaori Momoi

1991

**It's Easier Than
Kissing 2: Drifting**
(Kiss Yori Kantan 2:
Hyoryuhen)
Harumi Saijo
Yoshio Harada

1992

Sosuke Loses His Lover
(Netorare Sosuke)
Yoshio Harada
Miwako Fujitani
Erotic Liaisons *
(Erotic Na Kankei)
Rie Miyazawa
Yuya Uchida
Beat Takeshi Kitano

1993

Singapore Sling
(Singapore Sling)
Masaya Kato
Michiru Akiyoshi

1995

Endless Waltz
(Endless Waltz)
Reona Hirota
Machizo Machida

1997

**A Street Corner
Without Tomorrow**
(Asu Naki Machikado)
Ken Kaneko
Koji Matoba

* reviewed in text portion

lifestyle. She is a *modern female* who believes the time has come for a woman to take control and “choose the man for whatever relationship she would like to have.” She enjoys an affair with playboy co-worker Tsujimoto (**Norifumi Hori**). Meanwhile, the company’s CEO (**Hosei Komatsu**) proposes that she become his mistress. Ironically, at the same time, the bossman has also asked Miki’s roommate, “good-girl” Yoko, to marry him.

Sarcastic black humor from director **Negishi**, who is broadly poking fun at society morals and traditional double standards. Interestingly, the film works as both a satire and a sex farce. Miki’s attitude towards promiscuity is extolled in segments like her “daisy scene,” where she casually pulls petals from a flower while saying “*Have sex or not have sex*” instead of “*Love me, not me not*.” And then, later in the film, when Tsujimoto breaks up with her, she vents her anger by bedding a notorious office homosexual.

Upon first glance, it seems to be a “Women’s Lib” movie, but *Nikkatsu* really shouldn’t be applauded for venturing into that arena. The *Women’s Movement* was not a viable crusade in Japan until the ‘90s. Rather, the libertine message in this *pinku eiga* is nothing more than a selfish male fantasy, designed to convince women that such unconventional behavior might be appreciated.

NEWLYWED WIFE SEX:

PLEASURE SUPREME (1983)

[Niizuma Sex: Kaikan Batsugun]

director: **Hiroshi Ohno**

Usagi Aso • Nozomi Orihara
and **Mari Kirikawa**

Toei Central Film

★½

Prolific **Usagi Aso**, probably most recognizable from her *Molester’s Train* series (1982-1985), is a beautiful model-turned-actress who always brings — at the very least — visual enhancement to the production. Unfortunately, most of her films were low-budget productions offering little besides her attractiveness. This one, produced by *Toei Central* {no relation to the *Toei*} is also a shabby project.

In typical *pinku eiga* fashion, the “*Newlywed Wife Sex*” title is somewhat misleading. This is not a film about the carnal joys of a young married couple. Rather, it’s about a new wife who is frustrated by her frugal husband. He’s consumed with their exorbitant mortgage payments, and she thinks the man is just being cheap. This drives the newlywed wife into an extramarital affair to relieve her frustration.

NEW WIFE PRIVATE PARTS

see *Spotlight Section: Hisayasu Sato*

NEW WORLD OF LOVE (1994)

[Ai No Shinsekai]

director: **Banmei Takahashi**

Sau Suzuki • Reiko Kataoka

Aya Sugimoto • Shinji Takeda

G Company/Toei

★★★★

Here’s a film inspired by the picture/essay book, *Ai No Shinsekai*, by photographer **Nobuyoshi Araki** {see *High School Girl’s Diary* for information on Araki’s short-lived directing career}. In the bestselling book, he interviews and photographs girls who are employed in Japan’s sex industry, from hookers to S&M performers, call girls to bondage models.

For the movie, legendary director **Banmei Takahashi** {see *Spotlight*

Section: 3 Pillars Of Pink, page 234 takes **Araki's** concept and applies it to the motion picture medium. He creates the fictional tale of a porn actress (**Sau Suzuki**) and surrounds her with a bevy of sexually liberated women. But the emphasis here is not on characterization (although the performances are well drawn), but rather on divulging the secrets — sometimes seedy, sometimes invigorating — of the sex industry. Despite the conventional narrative formula, Takahashi succeeds in delivering a film which is instantly entertaining *and* informative.

The lead character, Sau (**Sau Suzuki**), is the queen of an S&M club. She's a virtuous whore who becomes the object of obsession for a tough-nosed yakuza boss. The man becomes putty in her hands, much to the embarrassment of his underlings. Sau also befriends other girls who are involved in the sex racket, including a prostitute (**Reiko Kataoka**) who's turning tricks as she searches for the ideal husband.

It's a terrific look at the sex business. But the film will always be remembered as the first official Japanese production to be shown in theaters *uncensored* and *unfogged*, featuring full frontal nudity {see *Spotlight Section: Editing, Fogging And Censorship, page 21*}.

Lead performer **Sau Suzuki** is a newcomer to cinema. She was the winner of a nationwide talent contest organized by **Toei**; this is her debut movie. Supporting performer **Aya Sugimoto** is a former pop singer who parlayed her fame to motion pictures in 1993 with **Good Luck Venus** and later played lead in a **Prisoner Maria** entry (1996) and the horror/thriller **Donor** (1997). *New World Of Love* is her only pink film.

NIGHT HUNTER (1968)

[Yoru No Tehaishi]

director: Shinji Murayama

Tatsuo Umemiya • Mihoko Inagaki

Mari Shiraki • Yuki Shirono

Toei

★½

Not so much a *pinku eiga* as an actioner, putting it more in line with **Tatsuo Umemiya's** better known yakuza ventures (*i.e.*, **Delinquent Boss** series [1967-1972], *et al*). Seemingly, this movie was made in tandem with the sexier **Turkish Baths: Top Secret**, also starring **Umemiya** {see separate listing}.

This is the story of *gentleman flesh broker* named Hideo who introduces girls to the underground, booking them into sleazy nightclubs and bars.

NIGHT IS FALLING AGAIN

see **ANGEL GUTS:**

NIGHT IS FALLING AGAIN

NIGHT OF THE FELINES (1972)

[Mesunekotachi No Yoru]

director: Noboru Tanaka

Tomoko Katsura • Hidemi Hara

Ken Yoshizawa • Hidetoshi Kageyama

Nikkatsu

★★★★½

Unlike the vast number of *prostitute films*, this one is devoid of all the banal romantic trappings usually associated with the genre. Rather, it's a particularly unspurious slice-of-life drama, showing the whores in their veritable "helpless" environment. The movie has a non-judgmental *documentary* feel, similar to **Paul Thomas Anderson's** American hit, **Boogie Nights**, some twenty-five years later.

Bathhouse prostitute Masako (**Tomoko Katsura**) and her street-whore friend, Jun (**Hidemi Hara**) are pawns for their yakuza pimps. These

girl have lost control over their own existence, passed from one client to the next, one spoiled bed to another. And therein lies the thinly designed plot. The film is a series of unrelated vignettes (almost surrealistic in execution) depicting the many aspects of the girls' sordid life. In this world, there are no fantasies about love, soul-mates, or "gentle destiny." Just stark, matter-of-fact *sex* — disturbingly detached, but strikingly authentic.

For example, one segment deals with Masako's gay friend who would like to have sex with a girl but physically cannot. In frustration, he jumps off the roof and commits suicide. Masako comforts his grieving boyfriend the only way she knows — with her body.

This is generally considered a major film by **Tanaka** who later delivered his notorious *Showa* trilogy {*i.e.*, **Sada Abe: Docu-Drama** (1975) and **Walker In The Attic** (1976), **Beauty's Exotic Dance — Torture!** (1977)} for *Nikkatsu*. His next movie would be **Woman On The Train** (also 1972).

NIGHT PARASITES (1968)

[Yoru No Kiseichu]

aka Parasites Of The Night

director: Kensuke Sawa

Miki Hayashi • Hachiro Tsuruoka

Kaori Aihara • Noriko Chizuki

Sawa Productions

★★½

Miki Hayashi manages a bar in a red-light district of Tokyo. Despite her crusty attitude towards her clientele, she's the inspiration for many of the hookers and small-time tough guys. But her status inevitably changes when she falls in love with a cop.

Director **Sawa's** eye for detail, cou-

pled with his well-drawn characters adds credibility to this gritty, slice-of-life sex-drama. His biggest obstacle continues to be his thinly developed plot.

NIGHT SPOT:

DRIFTING FLOWER (1972)

[Sakariba: Nagarebana]

director: Akihiko Yatsumaki

Yuko Katagiri • Michiyo Mako

and **Hiroshi Gojo**

Nikkatsu

★★

Ritsuko (Yuko Katagiri) is an urban prostitute who breaks away from the racket and flees Osaka with her yakuza boyfriend **Hiroshi (Hiroshi Gojo)**. They are heading for Tokyo, but get separated enroute by some gangster torpedoes. **Ritsuko** arrives in Tokyo alone — and broke — so, she becomes a prostitute once again. A few years later, the two lovers are reunited and they start playing house in a small inner-city apartment. But, of course, all is not well. The two spurned yakuza bosses (one from Osaka and another from Tokyo) are on the trail of the young starry eyed couple.

Actress **Katagiri** is one of *Nikkatsu's* first starlets, initially premiering in a couple nubile sex-grinders, **Coed Report: Yuko's White Breasts** and **Coed Report: Blooming Yuko** (both 1971). On the other hand, **Night Spot: Drifting Flower** is an obvious attempt to groom the girl for more serious parts, but with *maturity* she loses her most endearing quality: her high-spirited, tempestuous, *youthful* personality. Although, Ms **Katagiri** still looks terrific in the buff, there's nothing remarkable about her performance when she's got clothes on. Seemingly, *Nikkatsu* recognized this problem

and, for the future, Yuko was relegated to *non-stretch* roles, playing mostly a young rape victim (e.g., **Se-duction Of The White Angel** [1972]).

NIGHT STARFISH

see **STARFISH OF THE NIGHT**

NIGHTLY PLEASURE (1967)

[Yoru No Yorokobi]

director: **Hiroshi Mukai**

Takako Uchida • Joji Ohara

Kanto

★½

Here is a variation of director **Mukai's Afternoon Rendezvous**, a similar story with the roles reversed. This time, **Takako Uchida** plays a lady gangster who *kidnaps* her old boyfriend, but then becomes romantically involved once again. Eventually she is forced to join forces with Joji against the yakuza big boss.

NIKKATSU PINK FILMS

see **THAT'S ROMAN PORNO!**

NOBLE LADY:

BOUND VASE (1977)

[Kifujin Shibari Tsubo¹]

aka **Lady In Bondage Trouble**

director: **Masaru Konuma**

Naomi Tani • Hitoshi Takagi

Tokuko Watanabe • Akira Hanagami

Nikkatsu

★★★★½

¹Tsubo {vase or jar} is a Japanese slang word for the vagina. Over time, the word became a vulgar synonym for *woman*, similar to America's jargon like "broad" or "hole." *Tsubo* is a word commonly used in *pinku eiga* {e.g., **Wet Vase**}; perhaps, a less accurate but more understandable translation would be simply "Bound Female" or "Wet Woman."

It's the beginning of the Showa Era (approximately 1928). Naniji (**Naomi Tani**) is a haughty daughter of a declining aristocratic family; they have nothing of value besides their name.

Naniji's father, to pay off his debts, arranges a marriage between his daughter and an affluent landowner (**Akira Hanagami**). As it turns out, Naniji's new husband is a fan of rough S&M sex, and "tying the knot" takes on a new meaning. As soon as the ring slides on her finger, the unsuspecting bride is hogtied and mercilessly tortured by the sadist. After former boyfriend Yoshino (**Hitoshi Takagi**) discovers Naniji's torment, he tries to rescue her from the brutish husband. But Yoshino gets captured for his trouble while Naniji manages to escape. When she realizes Yoshino is in Kasai's clutches, she returns to offer herself in exchange for her boyfriend's freedom.

Although the plot is derivative of numerous **Oniroku Dan** stories from the same period [**Lady Moonflower** [1976], **Fascination: Portrait Of A Lady** [1977] and, especially, **Fairy In A Cage** [1977]], this motion picture was critically praised for its unique fashion and design, an atmospheric *tour-de-force* which dramatically revealed the essence of the decaying Japanese hierarchy.

The movie relishes in distortion, highlighted by misshapen set designs and eclectic camera lenses. Director **Konuma** also underscores the depraved ambience by populating his film with distorted characters {i.e., the midget house-servants} and twisted behavior {i.e., an incestuous relationship between husband Kasai and his sister}. As a result, the *horrifying* abusive S&M sessions seem almost normal by comparison. This cinematic style is an extension of Konuma's similar, equally effective, techniques in his **Wife To Be Sacrificed** (1974).

NUN STORY: FRUSTRATION IN BLACK (1980)

[Shudojo: Kokui No

Naka No Uzuzi]

director: Nobuaki Shirai

Eri Kanuma • Yukie Ishii

Masato Furoya • Rie Akagi

Nikkatsu

★★½

The project is considerably out-of-character for director **Shirai** who has sustained a buoyant reputation, perpetuated by such films as **Pink Salon: We're Waiting For You With Tissue Paper** (1977) and **Three Juicy Sisters: Casual Sex** (1979). This one features **Eri Kanuma**, an actress from numerous important films in 1980 {e.g., **Angel Guts: Nami, "Never In The Morning," Toshiharu Ikeda's Sukeban Mafia**, and **Adultery Diary** which was also directed by Nobuaki Shirai}. Here, she plays a pious but ultimately villainous nun who masterminds an inquisition against a chaste novice.

In the beginning of the film, Mother Superior Sawa, a kind and virtuous nun, is hospitalized. In her absence, the convent falls under strict disciplinary control as determined by Sister Eri, the new *maiden of Christ*. Nuns who don't follow the rules are tortured, whipped and subjected to sub-human torment. Innocent Sister Yuki (**Yukie Ishii**) becomes a victim in the religious monkey-trial after being accused of "carnal knowledge with the gardener."

NURSES' JOURNAL:

NASTY FILE (1980)

[Kangofu Nikki:

Waisetsu Na Karute]

director: Shogoro Nishimura

Etsuko Hara • Eri Kanuma

Nikkatsu

★★½

Inspired by the success of **Koichiro Uno's Nurses' Journal** (1979) {see

UNO, Koichiro for series critique}, this loosely based sequel quickly cuts through the unnecessary pretense of establishing a plot. The audience is introduced to **Etsuko Hara**. She plays a perky 22 year old nurse who loves to have sex with her patients. In fact, she considers it her duty. "I'm an angel in white," she muses to the camera, "I serve with a smile."

This is one of many movies directed by **Shogoro Nishimura**, the veteran filmmaker who started **Nikkatsu's pinku eiga** golden days with **Apartment Wife: Affair In The Afternoon** in 1971. The studio continued the popular nurse motif with **Nurses' Journal: Animal In The Afternoon** (1982) and **White Uniform Story: Violated** (1984).

NURSES' JOURNAL:

ANIMAL IN

THE AFTERNOON (1982)

[Kangofu Nikki:

Kemonojimita Gogo]

director: Naosuke Kurosawa

Maiko Kazama • Jun Miho

Hide Ezumi • Hideo Shirayama

Maki Kawamura • Miki Yamaji

Nikkatsu

★★½

Chief doctor Shirayama (**Hideo Shirayama**) develops an apparatus called a *dream ring*, a gadget which causes a perpetual erection even in cases of impotency. Wife Maiko (**Maki Kawamura**) and her lover Akira (**Hide Ezumi**) try to kill the doctor by abusing him with the Dream Ring. They apply the device to his genitalia until he becomes incoherent and, ultimately, disabled. Even though he's not dead, the lovers figure it's the next best thing. The sinister duo recruits female nurse Ayako (**Maiko Kazama**) to babysit the chief of staff, while they concoct plans to steal the

Dream Ring and make some big bucks. Meanwhile, Nurse Ayako has an agenda of her own. She's been working in the hospital for a chance to take revenge against Maiko and Akira, who supposedly had been responsible for the death of her lesbian lover. Ayako uses hypnosis on a patient (**Jun Miho**) to pull off the reprisal.

This is Ms **Miho's** second role, after a less-than-auspicious debut in **Wet And Riding** (1982). The forever-young **Miho** soon starred in **Nikkatsu's** hit **Pink Curtain** series (1982-1984). While she continued making the sporadic sex movie, Jun also began working with **Toei** where she became a major action actress in such hits as **Black Magic Wars** {*Iga Ninpou Cho*}. She soon would quit her pink ventures.

Maiko Kazama, by this point in her career, had already become the new queen of **Nikkatsu**, generally considered the studio's best — if not sexiest — actress.

NURSES' SECRET CHART: RANDY WHITE

UNIFORMS (1975)

[Kangofu Maruhi Karte:

Shiroi Seifuku No Modae]

director: **Akihiko Yatsumaki**

Maki Mizuno • Naomi Oka

and **Hajime Tanimoto**

Nikkatsu

★★

Maki Mizuno and **Naomi Oka** star in a film which is at odds, philosophically, with their popular **Lesbian World** movies.¹ This time, Ms **Mizuno** is nurse **Kyoko**, a timid girl who moves to Tokyo with her doctor boyfriend **Kitayama** (**Hajime Tanimoto**). They set up house in a moderate apartment and then, luckily, find jobs at a nearby clinic, specializ-

ing in male sexual disorders. This is an unusual hospital {for certain} dedicated to *unconventional methods* of curing medical problems (*i.e.*, impotency). The nurses are sex specialists, each with a particular talent. Some are skilled at *fellatio* {giving new meaning to "head nurse"} while others are experts with their hands, all in the name of medical health. Dr **Kitayama**, suddenly aware that he has fallen into a dream position wants to make the most of it. He quickly drains **Kyoko's** savings account and dumps her, so he can enjoy the ambidexterity of the nurses working at the clinic.

¹Maki Mizuno made **Lesbian World: Fondling** for director **Chusei Sone**, while **Naomi Oka** starred in **Masuru Konuma's** **Lesbian World: Ecstasy** (both made earlier in 1975).

OFFICE LADY:

DEVOURING THE GIANT TITS

see *Spotlight Section: Hisayasu Sato*

OFFICE LADY JOURNAL

series (1972-1977)

[*OL Nikki*] **Nikkatsu** 7 Episodes

Office Lady is one of those obvious slice-of-life concepts which permeate the foundation of **Nikkatsu's** *roman porn*. These are stories about everyday life in the workplace, a world populated by career-women who enjoy their single life but mourn over their inability to find the right man to marry. Their frustration makes these women the perfect *pinku eiga* heroines, "independent from" yet "tied to" the man's world.

In #1, **Chihiro** (**Rie Nakagawa**), a career-driven department store executive, transforms into a lustful woman after she is jilted by her lover who happens to be the boss of the company. The girl retaliates by blatantly bedding most of the males in the office including the boyfriend of the

boss' daughter. Then Chihiro throws a party for her ex-lover and his daughter. It turns into an orgy where the naive daughter gets raped and daddy is deeply humiliated.

Despite the glossy veneer, this is yet another typical "injustice tale" from *Nikkatsu*, about an *injured* girl getting revenge through sex. Ultimately, it's a cockeyed variation of the psychological complexities of the martyr syndrome. Director **Fujii's** most impressive scene finds Chihiro seducing the daughter's boyfriend in a field of wildflowers. Arching her back, stretching her flexed muscles, she makes love to the camera while her body fleetingly obstructs the rays of the sun. Actress **Nakagawa** was praised for her bold performance and, although she was nominated for a number of prestigious awards, she never quite developed into one of *Nikkatsu's* primary starlets. Her best performance is generally thought to be in *Lover's Are Wet* (1973).

Rie Nakagawa returns in form but not in character for the second installment [*Affair Of The Female Cat*]. This time, she plays a psychologically maladjusted victim of a "sexually active gene" inherited from her mother. As the story unravels, one day, secretary Rie is absent from work. The supervisor (**Katsuaki Yamada**), worried about the girl, goes to visit her house. Rie locks the two of them inside her bedroom, throwing the only key out the window. At first, Katsuaki doesn't understand the woman's sneak attack but he enjoys the attention. Then, after a couple days of lovemaking, she tells him that she's ready to commit a double suicide. Katsuaki turns the tables by tying her up and subduing the woman. Yet the ropes don't tame her. Katsuaki suddenly realizes something new

about himself — he's more sexually attracted to her in bondage.

In the case of #3 [*Office Lady Journal: Wet Bundle*], the title is a double entendre referring to both a delectable girl who works at the bank and to the money she's embezzling. **Aoi Nakajima** is the young accountant stealing bucks for her gambling boyfriend (**Tatsuya Hamaguchi**). The problem is he's not very good at his vice and he loses all the money in a boat race (yet another word play on the *Wet Bundle* title). It's supposedly based on facts from the famous *Shiga Bank* embezzlement case of '73. Director **Kato** is a by-the-numbers director for *Nikkatsu* who finally hit paydirt with *Tokyo Emanuelle* (1975).

Indecent Relations, the '75 episode, is probably the quintessential *OL* plot. Two spinsters Minako (**Akemi Nijo**) and Aki (**Junko Miyashita**) live together even though they could hardly be considered friends. They give the impression of loving the single-life freedom, but in reality they are desperate to meet eligible men. When an executive transfers from overseas to the Tokyo branch, they become rivals for his attention.

The final installment (*Ah, There's Something Inside Me!*), directed by **Masaru Konuma**, finds Asami (**Asami Ogawa**, in her debut performance) as the office lady with a reputation for being square but she's secretly having an affair with the married boss. In an unrelated plotline, she invites her single girlfriend (**Aoi Nakajima**) to meet her widowed father. Then, back to the main story, Asami meets a young man and she breaks the illicit relationship with her supervisor lover.

This film is a perfect end to the se-

ries. **Konuma** is the master of free-form, rambling cinema. He manages to make ordinary life seem extraordinary with moments of kinkiness (*i.e.*, the eroticism of a sex scene with Ms **Nakajima** wearing a full kimono dress; or another segment where Asami is making love in a room full of baby chicks).

• **Office Lady Journal:**

Scent Of Female Cat (1972)

[OL Nikki: Mesuneko No Nioi]

director: **Katsuhiko Fujii**

Rie Nakagawa • Masako Saga

• **Office Lady Journal:**

Affair Of Female Cat (1972)

[OL Nikki: Mesuneko No Joji]

director: **Akira Kato**

Rie Nakagawa • Katsuaki Yama

Office Lady Journal:

Poaching (1973)

[OL Nikki: Mitsuryo (Asaru)]

director: **Katsuhiko Fujii**

Hitomi Kozue • Junko Miyashita

• **Office Lady Journal:**

Wet Bundle (1974)

[OL Nikki: Nureta Satsutaba]

director: **Akira Kato**

Aoi Nakajima • Moeko Ezawa

Kazuki Doshita • Tatsuya Hamaguchi

Office Lady Journal:

Ruined Lust (1974)

[OL Nikki: Chigireta Aiyoku]

director: **Asao Kuwayama**

Hitomi Kozue • Nozomi Yasuda

• **Office Lady Journal:**

Indecent Relations (1975)

[OL Nikka: Waisetsuna Kankei]

director: **Nobuaki Shirai**

Akemi Nijo • Junko Miyashita

• **Office Lady Lusty Journal:**

“Ah, There’s Something

Inside Me!” (1977)

[OL Kanno Nikki:

Ah! Watashi No Naka De]

director: **Masaru Konuma**

Asami Ogawa • Morihira Murakuni

Katsuo Yamada • Aoi Nakajima

OFFICE LADY

RAPE: DISGRACE!

see *Spotlight Section: Hisayasu Sato*

OFFICE LADY

ROPE SLAVE (1981)

[Dan Oniroku OL Nawa Dorei]

aka Oniroku Dan’s OL Rope Slave

director: **Katsuhiko Fujii**

Junko Mabuki • Masayoshi Nogami

Asami Ogawa • Kazuhiro Shima

Nikkatsu

★½

Popular novelist **Oniroku Dan** writes a sado-erotic screenplay, but it contains few of the stylistic touches he incorporates in his bestsellers. This is truly shabby entertainment (*entertainment* is used the broadest sense of the word). Plus director **Fujii’s** ability is at the lower end of competent, passable at best.

A couple apprentices try to outdo their mentor, a notorious underground S&M photographer. They trick a girl (**Junko Ogawa**) into *modeling* for them. And soon she’s hogtied and tortured for the sake of art. After the session the three of them go to her ex-lover’s house and beat the hell out of him and his wife. There’s probably a redeeming maxim stuck somewhere in this mess, but the whole thing is too tasteless and too misogynist for anyone to care.

Actor **Masayoshi Nogami** drifted into gay films shortly after making this one (*e.g.*, **Legend Of The Big Penis** and **Mansion Of Roses** [both 1983]).

OFFICE LOVE:

SANCTUARY AT NOON (1985)

[Office Love: Mahiru No Kinryoku]

director: **Yasuaki (Yasuro) Uegaki**

Rei Akasaka • Kurumi Jogenji

Nikkatsu

★½

A beautiful secretary played by **Rei Akasaka** has her heart broken by two men. Now what? Obviously, she must lash back with a scorned woman's vengeance. So what else is new?

Silly trash from director **Uegaki** who helmed more than his fair share in his short *pink* career (e.g., **Beautiful Sisters: Skin** (1985), **Rape-woman: Dirty Sunday** (1981), *et al*). However, despite his failed projects, he was responsible for revitalizing **Nikkatsu** with his ambitious **Pink Curtain** series (1982-1983).

OFFICE LADY SEDUCTIVE APPLICATION (1983)

[OL Shiken Okashi]

director: **Seitaro Ogi**

Yoko Moroboshi • Yu Tachibana
and **Mayumi Hoshino**

Tokatsu

★

Tokatsu productions are generally treated with disdain, even from the pink fans. These films suffer from the worst possible production standards, and are usually populated with girls who can't act, whose only attribute seems to be a young face coupled with an equally nubile body. It comes as something of a shock to discover that **Tokatsu** is a subsidiary of mighty **Shochiku Studios**. Maybe they should've taken lessons from **Nikkatsu**.

For this one, a man (unidentified in the credits) pretends to be a job recruiter. He approaches high school girls and college coeds, gains their confidence only to rape them and rob them. Mean-spirited nonsense.

OFFICE LADY:

WET AND FALLING (1983)

[OL: Nurete Ochiru]

director: **Toshimitsu Masuda**

Izumi Tagawa • Shiro Shimomoto
and **Aki Murai**

Million Film

★

Derivative plot; tedious direction. This is an awful film. An office lady (**Izumi Tagawa**) isn't sexually satisfied by her fiancé so she conducts a liaison with an "experienced" middle-aged married man from work. In typical *pinku eiga* fashion, she plays the two men against each other until they both walk out on her. However, Izumi doesn't care. Men are a dime a dozen. But, then, so are these type of movies.

OH! TAKARAZUKA!! (1982)

[A! Takarazuka!!]

director: **Koyu Ohara**

Jun Miho • Norimasa Tomizuka

Sumi Tamagawa • Kazuyo Ezaki
Nikkatsu

★★½

¹Takarazuka Academy is a prestigious Japanese women's University and Performing Arts Theater. When **Nikkatsu** hired **Takarazuka** graduate **Junko Asahina** to star in **Female Teacher's Awakening**, the studio exploited her educational roots as part of their gauche promotional campaign. The academy threatened legal action against **Nikkatsu**, but the studio enjoyed the notoriety, basking in the sensationalism.

Narration during the opening sequence affirms *Takarazuka is symbolic of the ultimate feminine utopia*. For this pink fantasy, **Takarazuka** happens to be the name of an unusual island off the coast of Japan. The majority of the inhabitants are women. Male teacher Mr Aota (**Norimasa Tomizuka**) gets transferred to a high school on the island. When he is welcomed by the student body — all of whom are female — Aota pinches himself, thinking he's died and gone to heaven. But, in this sex comedy, he soon learns that being the only rooster in the henhouse isn't always a good thing. Eventually, he gets ro-

manically involved and settles down with high school student Kurara (**Jun Miho**).

Arguably **Koyu Ohara** can pull off any kind of movie {*Nikkatsu* spent a decade dumping unusual projects in his lap}, but this is his specialty — the ultra-hip youth-oriented farce. Whereas a stronger script might've punched the film into a campy masterpiece, it's still a delightful tongue-in-cheek parody.

OH! WOMEN:

A DIRTY SONG (1981)

[A! Onnatachi: Waika]

aka: **GLORY WOMEN:**

A DIRTY SONG

director: **Tatsumi Kumashiro**

Yuya Uchida • Reiko Nakamura

Yuriko Sumi • Moeko Ezawa

and **Ayako Ohta**

★★★½

Nikkatsu developed a sleazy *pink* sub-genre in 1975 when they signed former pop singer **Runa Takamura** to star in a “no holds barred” expose of her sordid experiences in the music business called **Runa's Confession: Men Crawling All Over Me** {see separate listing for details}. The *tab-sin* {tabloid cinema} films became a *Nikkatsu* staple, often garnering large mainstream audiences depending, of course, on who the central character was and how popular he or she had been in the first place. *Oh! Women* marks the pinnacle of this unsavory genre, with **Tatsumi Kumashiro**, the studio's most respected director, delivering the scandalous story of a male rock superstar, **Yuya Uchida**.

This is the frank rendering of **Uchida's** screwed-up life (played by **Yuya Uchida** himself) during his formative years when he was trying to balance illusions of fame with his own

personal excesses. **Uchida** is separated from his actress wife, **Kirin Kiki** (portrayed here by **Moeko Ezawa**); however, he's living with a prostitute named **Yoshie (Yuriko Sumi)** and he's also sexually involved with a nurse, **Yoko (Reiko Nakamura)**, who ends up moving into the apartment with him and his hooker girlfriend. This arrangement culminates in nights of infamy which would make **Caligula** jealous. Meanwhile, **Uchida's** latest song has “crossed over” and is climbing the pop chart. He is more popular than ever. But then the singer rapes his manager's girlfriend, **Kazumi (Ayako Ohta)**, whom he had mistaken for a groupie. As a result, his world crumples. The new hit record is *killed* and he's blackballed from the music business. His mortified wife files for divorce, while girlfriend **Yoshie** is killed by one of her sadistic johns. **Uchida** grabs **Yoko** and hightails it out of Tokyo. They settle in a small resort town where he becomes a male prostitute to support them.

Even though this story is singularly unflattering to singer **Uchida**, it did manage to ignite a successful comeback for him. His performance was praised by the critics, at least due in part to filmmaker **Kumashiro's** deft direction. He became a hot actor in the years to come, starring in such blockbusters as **Pool Without Water** (1982), **Labyrinth Of Flowers** (1988), and **Erotic Liaisons** (1992).

AN OLDER GIRL'S

JUICY THIGHS (1983)

[Onesan No Futomomo]

director: **Junichi Suzuki**

Kaori Okamoto • Hiroyuki Konishi

Hitomi Yuri • Osamu Tsuruoka

and **Joji Sawada**

Nikkatsu

★ ½

In most of her movies **Kaori Okamoto** finds herself in a compromising position with an underage partner. In fact, she spent an enormous portion of the early '80s seducing younger men (e.g., **Comfort Tutor** [1982], **Live Act: Top Stripper** [1982], **Wet And Learning** [1983], *et al*). This time, she does the bop-n-grind with her landlord's son.

Kaori (Kaori Okamoto) moves to a new apartment and she immediately catches the attention of young **Kosuke (Hiroyuki Konishi)**, the son of the tenement manager. The smitten lad finds many opportunities to spy on her and she encourages the attention. **Kaori** already has a boyfriend (**Joji Sawada**) and a married lover (**Osamu Tsuruoka**), but she has time for one more. The insatiable woman makes room for **Kosuke** in her bed.

Much has already been written about director **Junichi Suzuki** elsewhere in this book {see listing for **Angel Guts: Red Rope**}. He is generally considered one of **Nikkatsu's** top directors of the '80s. However, this film didn't help him achieve that reputation.

OMAN

see **FOREIGNER'S MISTRESS OMAN**

100 HIGH SCHOOL GIRLS: SECRET MOTEL REPORT (1975)

[Jokosei 100-nin:

Maruhi Motel Hakusho]

director: **Chusei Sone**

Rei Okamoto • Yoko Asakura

Tamaki Katsura • Takashi Mori

Nikkatsu

★

*Repo-writer*¹ **Junko (Rei Okamoto)** is doing an article on sexual behavior among contemporary high school stu-

dents. She goes to **Konan City** for research after hearing gossip about teenagers "running wild at a popular love hotel." While gathering facts for the article, her curiosity is peaked by whispers of a modern day **Romeo And Juliet** tragedy that ended in a double teen suicide. Soon she pries open a cover-up involving the son of a local politician. Her investigation results in a rape and a "get out of town" warning from the village goon-squad.

Director **Sone** diligently tries to make something out of nothing here. Yet it's obvious that he is tired of the "*100 High School Girls*" motif early on. The filmmaker quickly abandons the prurient theme after some compulsory tit-n-teen sequences during the first 10 minutes. The *Romeo and Juliet* mythos comes from left-field and seems lightweight when compared to the flagrant high school sex scandals percolating under **Junko's** very nose.

Chusei Sone's career is like Mexico, an inordinate amount of riches existing side-by-side with the rotten. This film is one of the rotten.

¹following the aftermath of World War 2, many words have slipped into the Japanese culture from foreign sources. These terms are strange hybrids, usually abbreviated from the original word and often a mixture of different languages. Case in point, *repowriter*, is the unlikely combination of French and English. *Repo* is derived from the French word *reportage* meaning "story; article; commentary." Obviously, when attached to the English word *writer*, it becomes a new Japanese word for journalist.

ONE SUMMER EXPERIENCE: SEXY VIRGIN (1976)

[Seishojo: Hitonatsu No Keiken]

director: **Koretsugu Kurahara**

Terumi Azuma • Eiko Horii

Katsuhisa Shinoda • Akira Takahashi

Nikkatsu

★★★

Nobuyuki (Katsuhisa Shinoda) is a

butterfly collector who visits the highlands during summer break. There, he meets a mysterious girl (**Terumi Azuma**) who tells him that she has been captured and is being held prisoner in a mental hospital. No matter how hard he tries, Nobuyuki can't forget about the sorrowful waif. And so he sneaks into the asylum and rescues her. But once they're out of harm's way, the girl disappears. Later, while visiting friend Masahiko (**Akira Takahashi**), the lad sees his buddy and the elusive girl in sexual embrace. Nobuyuki is rightfully shocked and hurriedly returns home. But he's even more surprised to find the girl waiting for him in his bed.

This surrealistic pink thriller served as the premiere performance for **Terumi Azuma**, her first *leading role* following a couple years of supporting parts to mentor **Naomi Tani** (see **Wife To Be Sacrificed** for pertinent information). Obviously, the movie doesn't work on a linear scale, thus the crux of most criticism. But, it's a good atmospheric production, primarily intended as a fantasy, with strong women=butterfly metaphors. Like most of **Kurahara's pinku eiga**, this one is a sex movie which tries desperately to be something else. Within a short time — after a few abysmal rape-porn flicks {**Rape Me: Sexual Assault In A Hotel Room** and **Erotic Campus: Rape Reception** [both 1977] — he became frustrated by the genre and joined his brother, **Koreyoshi Kurahara** {of **Antarctica** [1983] fame}. Together, they made award-winning documentaries for Nihon television.

ONIBABA

(**Old Bitch Woman**) (1964)

[Onibaba]

director: **Kaneto Shindo**

Nobuko Otowa • Jitsuko Yoshimura

Kei Sato • Jukichi Uno

Toho/Kindai Eiga

★★★★

A classic erotic horror film distributed in the United States under a variety of pseudonyms, including **The Hole**, **The Demon**, and **Devil Woman**. It was also one of the first non-**Godzilla** horror films from Japan to see major circulation in the West, perpetuated by an advertising campaign that promised "more nudes...the sexiest yet."

Two female peasants, a mother and her daughter-in-law, make a living by attacking soldiers and selling their armor. One night, a samurai wearing a grotesque mask comes by and mom kills him. Upon removing the mask, she finds the remains of a decaying face. However, this doesn't stop her from wearing the disguise to scare her daughter-in-law from having an illicit affair with a neighbor. The problem is, now, mom can't remove the demon mask.

The central theme of *lust and its repercussions* adds a strikingly universal appeal to this film, making it as influential as **Shohei Imamura's Insect Woman** (1963) for the budding *pinku eiga* genre. Upon its release in Japan, the media was vocal — both pro and con — about the bold depiction of nudity and sexuality. Initially the rating board **Eirin** requested that **Toho** make some cuts dealing with "extraordinary sexual expression." After a fury of arguments, the motion picture was released intact. But seemingly, as the executives were busy arguing over the controversial narrative, no one had noticed the few seconds of pubic hair on display during one of the nude scenes. Within a few days, the theaters were shut down by the police and **Toho**

was forced to edit the film. However, historically, **Onibaba** is the first movie to flash public hair in a Japanese theater.

OPEN SEASON

ON VIRGINS (1968)

[Shojo Kaikin]

director: Yonosuke Tsuzuki

Koju Ran • Miki Hayashi

and **Reiko Aikawa**

Okura Eiga

★½

A mean-spirited tale of a playboy, Tokiko (**Koju Ran**), and his buddies in a summer resort town who make a game of bedding as many female tourists as possible. Obviously inspired by *Michael Winner's* more humanistic **Girl Getters** (1966). This one is a throwaway role for **Miki Hayashi** who has precious little screen time in an already brief 65 minute production. Ms **Hayashi** is one of the few starlets from the *first pink wave* who also continued her career under the *Nikkatsu* banner.

ORGASM

DOCUMENTARY (1983)

[The Document: Orgasms]

director: Tadashi Yoyogi

Mami Fujii • Keiko Tanaka

Joy Pack Film

★

Influenced by the success of **Genji Nishimura's** **Bathhouse Documentary: Golden Lips** (earlier in 1983), this one attempts to explain how a woman (**Keiko Tanaka**) can achieve the greatest orgasm through the joys of S&M. **Tadashi Yoyogi's** hand-held camera follows her moment by moment as the trainer beats the girl into submission, and seemingly, orgasmic delight.

Director Yoyogi improved his lot in life — ever so slightly — with his

next venture **Kyoko Aizome's** **Somber Reminiscence** (1983). But he was back in the cesspool with **Masturbation: The Climax** (also 1983). There must to be a better way to make a living.

ORGASM GAME

see **YOUNG WIFE'S**

SENSUAL CLUB

ORGASM OF ANGELS (1972)

[Tenshi No Kokotsu]

director: Koji Wakamatsu

Ken Yoshizawa • Rei Yokoyama

★★

Once again, director **Wakamatsu** attempts to mix politics and sex in this story which focuses on the disillusionment of the ultra-left and the young radicals who have nowhere to turn. While his similar venture, **Sexual Play**, was fundamentally a comedy, this film is definitely not. It's the story of college revolutionists who protest against America and plan an invasion of the arsenal at a US military base. But, due to a traitor inside the organization, their plan is thwarted. They react by diving even further underground, engaging in subversive acts of terrorism against the Japanese people themselves.

ATG, the film's distributor, got cold feet when a rash of Christmas tree bombings — similar to the one in the movie — started to plague the streets of Tokyo. The film was quickly pulled from mainstream cinemas and it was rebooked into the "art theater" circuit where young people weren't as likely to go. Obviously, the film never found it's audience.

ORGASMS: BATH HOUSE

SECRET TECHNIQUES (1974)

[Toruko-buro Maruhi Shoten]

director: Isao Hayashi

Masumi Jun • Yuri Yamashina
Nikkatsu

★★

Yuko (**Masumi Jun**, the Nikkatsu starlet best remembered for her juvenile delinquent roles in the pink *Sukeban* films {see separate listing}) is the #1, top-grossing prostitute at Paradise Bath House. She's a smart girl, a college graduate in fact (exactly, what was her major?). Meanwhile, Kaneyo is second best, and not happy about it. After a few confrontations between the two whores (including an impressive catfight in the soap suds), ex-stripper Kinuko (**Yuri Yamashina**) shows up for work. And she means business. Kinuko is instantly popular with all the gents due to her terrific soapy-hand technique. However, she's also a con-artist who's robbing the clients while putting the blame on Yuko and Kaneyo. Indeed, dark days for the Paradise Bath House.

Director **Hayashi** was with *Nikkatsu* from the beginning of their *pink* days, responsible for major entries in both the **Eros Schedule Book** and **Apartment Wife** series. But his by-the-book filmmaking techniques kept him from receiving the critical attention enjoyed by many of his peers. Hayashi never became more than a studio "B" director, best known for **Lady Kamakura: Cherry Boy Club** (1975) and **Invisible Man: Rape!** (1978).

ORGY OF FLESH (1968)

[Niku No Kyoh-en]

director: **Jiro Matsubara**

Hiroshi Nikaido • Naomi Tani

and **Mari Iwai**

Million Film

★★

Another typical feature from director **Matsubara** dealing with the underbelly of prostitution and vice as

controlled by the yakuza in modern Tokyo. But he merely seems to be going through the motions, with little thought or care for the production itself. Some of his earlier features, namely **Loose Women** (1966) and **Flesh Hell** (1967), cover the same ground, but much more convincingly.

However, on the flip side of the coin, there aren't many other opportunities to see genre's two best bodies competing for space in the same movie. **Naomi Tani** and **Mari Iwai** are the angels of the night. And they shed their clothes constantly, giving the audience ample opportunity to gawk at their most impressive physique.

Surplus footage swept up from the cutting room floor was inserted into **Training Of The Flesh** {see separate listing}.

ORION'S TESTIMONY:

FORMULA FOR MURDER

see **FROM ORION TESTIMONY:**

FORMULA FOR MURDER

ORYU'S PASSION:

BONDAGE SKIN (1975)

[Oryu Joen: Shibari Hada]

director: **Katsuhiko Fujii**

Naomi Tani • Terumi Azuma

Morio Kazama • Setsuo Mia

Nikkatsu

★½

Director **Fujii's Cruelty: Black Rose Torture** (earlier in '75) looks like poetry compared to this hodgepodge of impossible coincidences and ridiculous plot tangents. His thinly drawn characters are merely one more problem in virtual wagonload of shortcomings. Ms **Tani's** larger-than-life screen presence is the only reason to watch.

The film takes place at the end of the '20's in Osaka. The yakuza un-

derworld is thrown into a tailspin when the big boss gets killed by an unknown assassin. His mistress, a female gambler named Oryu (**Naomi Tani**), vows to find the killer, thus avenging the gangster's death. She embarks on an investigation which, for some reason, takes her out of the city. However, before long, Oryu gets word that she must return to Osaka to "help settle things down." Apparently, the new chieftain (**Morio Kazama**), the son of the dead big boss, lacks leadership qualities and is more interested in courting his high-society girlfriend, Omitsu (**Terumi Azuma**), than running the mob. Second-in-command Yajima (**Setsuo Mia**) is taking advantage of the situation by rallying the gangster clan behind him. When Oryu gets back, she is immediately captured by Yajima who whisks her away to his personal torture chamber where she joins the kidnapped girlfriend Omitsu for a special round of S&M games. During the bondage and whip session, Oryu learns that Yajima is more than just a sadist. He's also the villain who killed the big boss. Was there ever any doubt?

OTOMI AND YOSABURO

see **ROMANTIC TALE**

OUR SEASON

see **MALE SEASON**

OVERLY-RIPE BREASTS:

MARRIED WOMEN (1973)

[Uresugita Chibusa: Hitozuma]

director: **Chusei Sone**

Junko Miyashita • Keiko Aikawa

and **Kazuko Shirakawa**

Nikkatsu

★½

After seven years of marriage, Natsuko (**Junko Miyashita**) has an affair

with her younger sister's boyfriend. A couple days later Natsuko continues this game of *screw-the-sister's-sweetheart* when she stumbles across her older sister's lover. They also have a torrid session. The woman justifies her actions because she knows her husband has also been unfaithful. One day, his mistress (starlet **Kazuko Shirakawa** in a thankless cameo role) comes to visit Natsuko and tries to pick a fight with her. At this point Natsuko realizes the relationship with her husband is over. But she isn't sad. Her body is ripe and ready for an active sex life.

Certainly it's a throwaway project for **Chusei Sone** who was **Nikkatsu's** top director at the time. The film is generally considered no more than a footnote in his illustrious career. It's mostly significant for **Kazuko Shirakawa's** brief performance. The studio was reeling from her announcement of retirement (wedding bells prompted her decision to get out of the business) so **Nikkatsu** immediately stuck her in this B-grinder in hopes of making a couple last dollars. Ms Shirakawa then agreed to make one final picture, **Naked Resume: True Story Of Kazuko Shirakawa** {see separate listing} with director **Sone**.

PACKED-FULL

WITH WOMEN (1969)

[Onna No Takobeya]

director: **Akio Takeda**

Noriko Tatsumi • Yuichi Minato

Reiko Ohtsuki • Mako Kyo

Nihon Cinema

★½

Noriko Tatsumi, the first queen of pink Japan, is certainly resting on her laurels this time. She has very little to do in this slapstick sex comedy except shed her clothes {and with the

ravages of age taking a toll on her, that isn't necessarily a welcomed site). She plays a madam, operating a brothel inside a "love hotel." **Yuichi Minato** is the hotel owner who wants a cut of the action but settles for a *piece* of it instead.

PAINFUL BLISS!

FINAL TWIST (1977)

[Monzetsu Donden Gaeshi]

director: **Tatsumi Kumashiro**

Naomi Tani • Osamu Tsuruoka

Seiji Endo • Go Awazu

Nikkatsu

★★

It's the story of a college coed who secretly works as a bar hostess to make money for her schooling. But the main focus is on the girl's brutal rape and her subsequent revenge. The film is mostly significant because it was written by an amateur, the winner of a *Nikkatsu* screenwriting contest. The original script had a much more lyrical title, **Burgundy Twilight** [Azuki-Iro No Tasogare].

One of **Tatsumi Kumashiro's** last films for the studio. After six years of cranking out twenty critically acclaimed *pink films* (see **Ichijo's Wet Lust** for an overall view), he moved to *Toei* in the late '70s where he made many more avant-garde films, including the notorious **Hell** (1981). Director **Kumashiro** died from a heart attack in 1995.

PARASITE OF THE NIGHT

see **DISTORTED SEX**

PASSIONATE:

OHICHI'S LOVE SONG (1972)

[Jouen Ohichi No Koiuta]

director: **Koyu Ohara**

Setsuko Ogawa • Ryuji Mori

Nikkatsu

★★★

This one is based on a legendary Edo tale about a woman's insatiable quest for love. Ohichi (**Setsuko Ogawa**) is the only daughter of an affluent merchant. In an arranged marriage, she has been promised to the son of a business associate. Ohichi is looking forward to the wedding day.

Marriage plans are cut short when a terrible flood ravishes Edo, forcing the family to take refuge in a countryside Buddhist Temple. There, Ohichi meets a young accolade, Kichisaburo (**Ryuji Mori**), with whom she falls in love and soon loses her virginity. A few weeks later, the flood subsides, and the family returns home. However, Ohichi is filled with lust for the amorous monk. And during the pre-wedding ceremony she torches the residence, in a desperate attempt to force her family back to the temple and Kichisaburo.

The dazzling visuals and special effect photography brought critical praise to director **Ohara** for this, his debut film. The *ceremony night* is filled with vibrant fantasy elements, featuring outbursts of snow and fire. Especially remarkable are the shots of Ohichi in her white wedding gown contraposed against the angry red fire. This film is probably the best effort by popular actress **Setsuko Ogawa** who made a career of similar historical erotica.

PATH OF THE BEAST (1980)

[Shoujo Shofu: Kemonomichi]

director: **Tatsumi Kumashiro**

Ayako Yoshimura • Yuya Uchida

Mon Muso • Minako Mizushima

Nikkatsu

★★½

One of **Kumashiro's** last films for *Nikkatsu*. He joined *Toei* in 1981 where he continued making cutting-edge movies, albeit less erotic, until

his death in 1995. This film is certainly less complicated than his usual fare and — at the same time — something of an oddity. Of all the *roman-porno* directors, **Kumashiro** is usually the most sympathetic to women, especially determined women with strong personalities.

However, this time, his heavy-handed sins-of-the-mother philosophy is both oppressive and stifling. No matter how hard his lead character tries to take control of her life she is destined to follow in her mother's sorrowful footsteps.

16 year old Saki (**Ayako Yoshimura**) lives in a run-down shack with mom who survives by pushing a food cart from dawn to dusk. Saki has dropped out of school, and when she's not helping her mother sell noodles in the streets, she's playing flesh-games with boyfriend Sotoo (**Mon Muso**). In her spare time, the girl also entertains a truck driver named Ataru (**Yuya Uchida**). She believes her promiscuity is a trait inherited from mom. Determined to improve her lot in life {she doesn't want to grow up like her mother, god forbid!}, Saki decides to stop seeing the two guys. But then the girl discovers she's pregnant. Boyfriend Sotoo tries to raise money for an abortion, while truck-driving Ataru recommends that she keep the baby. Young Saki likes Ataru's advice and she chooses to be with him, dumping Sotoo in the process. Sotoo is depressed. He tries to kill himself by drowning but is immediately rescued by Ataru. Saki figures its time to teach Sotoo a lesson and she has sex with Ataru there on the beach. The film ends like it begins, except now Saki — with a child in hand — is pushing the food cart in place of her mother.

PEELED EGG

see **SECRET BOOK: PEELED EGG**

PEOPLE OF TWILIGHT (1984)

[Yugure-zoku]

director: Chusei Sone

Yasuko Haru • Natsuko Yamamoto
Nikkatsu

★★

Yasuko Haru, a real-life standup comedian (comedienne?), plays a member of the 30-something generation in this film about relationships and passionless sexual experiences. It's not about romantic love. All the characters stumble about in a detached, somber haze. These people are more interested in making money than falling in love. And when the sex itch twitches, a quick stroll through the "*mistress bank*" satisfies the urge.

Director **Sone** seems bored with the subject matter. The story never rises above the insipid lifestyle of his characters. It's a hit-n-run effort from one of the industry's top filmmakers, leaving much to be desired.

PERVERT (1968)

[Koshokuma]

director: Akitaka Kimata

Haciro Tsuruoka • Kaoru Miya
Masayoshi Nogami • Rumi Tama
Taka

★★

Some Japanese reference books list this movie as a sequel to *Seiichi Fukuda's Female Bodies Are Disappearing* (1967), probably because of **Haciro Tsuruoka's** a similar role in both films. But, officially, there is no relationship between the motion pictures.

Tsuruoka is a college science teacher bent on capturing coeds and torturing them. He's aided by **Masayoshi Nogami**, who — in keep-

ing with his cinematic reputation — enjoys brutally raping the girls after Tsuruoka snatches them.

Actress **Rumi Tama** is married to filmmaker **Kimita**. After a stint as an actress {*Nikkatsu* films between 1974-1981}, she directed *pinku eiga* on her own (e.g., **College Girl: Pretty Sacrifice** [1983]). Ms Tama is one of the few females to work in that position.

Leading actress **Kaoru Miya** has been down this misogynist road before (i.e., she was abused mercilessly by **Koji Satomi** in **Ten Years Of Evil** [1967] and by **Katsuo Mikai** in **Carnal Punishment** [1968]). She's an attractive girl who screams well.

PERVERT WARD: S&M CLINIC

see *Spotlight Section: Hisayasu Sato*

PERVERT WARD:

TORTURING THE UNIFORM

see *Spotlight Section: Hisayasu Sato*

PERVERTED CRIMINAL (1967)

[Hentaima]

director: **Koji Seki**

Setsu Shimizu • Shuhei Muto

Kohei Tsuzaki • Mari Nagisa

Shin Nihon

★★½

The first American X-rated 3-D movie, **The Stewardesses**, hit grind houses in 1970. A full three years earlier, Japan released their X-rated 3-D movie — seemingly, the first ever in world cinema — called **Perverted Criminal** (of which a portion — the death scenes — is shot in color). It's a considerably more violent and sleazy venture than any of the international 3-D erotica which followed.

Shuhei Muto is a psychopath who enjoys raping and killing girls (sometimes in reversed order). **Setsu Shimizu** plays a victim who manages

to escape with her life. She tries to help a police detective (**Kohei Tsuzaki**) capture the madman, but the rapist is intent on killing her first.

Prolific **Koji Seki** remade the story two year later with **Mari Nagisa** in the starring role and **Kohei Tsuzaki** as the lunatic. The new version is called **Abnormal Sex Crimes** (1969).

PERVERT FAMILY:

BROTHER'S BRIDE (1984)

[Hentai Kazoku:

Aniki No Yome-san]

director: **Masayuki Suoh**

Kaoru Kaze • Ren Ohsugi

and **Shiro Shimomoto**

Shintocho

★★½

Here's an *erotic home drama* developed as an homage {parody?} to **Yasujiro Ozu**'s brand of filmmaking (i.e., heart-warming human-interest family dramas). Assuredly, the movie is a *pinku eiga* and director **Suoh**'s main intent is the celebration of sex. But, for years, film students have spent hours discussing of the innumerable *Ozu-isms* nestled in this picture — ranging from camera angles and editing techniques to characters and scenes lifted from the grand filmmaker's 50-some movies. Of course, **Ozu** — who died in 1963 — was notorious for his conservatism; undoubtedly, he has been rolling over in his grave ever since this film's release.

The story deals with the tribulations and sexual upheaval when an older brother gets married and brings his new wife into the family house. However, his new marriage doesn't stop him from spending many a night with his mistress. And when hubby doesn't come home, his daddy and brother keep the blushing bride sexu-

ally satisfied. Lots of nudity but, because of the director's lofty cinematic intentions, it's ultimately *pink light*.

This is the debut project by **Masayuki Suoh**, preceded by numerous pink scriptwriting ventures (e.g., **Scanty Panty Doll: Pungent Aroma** [1983]) and a few acting jobs (e.g., **Kanda River Pervert War** [1983]). Ten years later, he would secure international fame for writing and directing the mainstream "art circuit" hit *Shall We Dance?* (1995).

PERVERTED SEDUCTION:

"EVERYBODY IS SICK!" (1984)

[Inran Chikan Minna Byoki]

director: **Seitaro Ogi**

Usagi Aso • Ami Takatori
and **Yuri Izumi**

Tokatsu

★★½

Studio director **Seitaro Ogi** helms a very kinky *pinku eiga* here, much fresher than his **Revenge For Rape** in late '83, rendered even more enjoyable by a terrific cast. The outrageous story, written by director **Ogi**, deals with a dysfunctional mom (**Yuri Izumi**) who suddenly is able to relate to her daughters (forever young **Usagi Aso** and older **Ami Takatori**) after learning they have all contracted a rare disease which causes uncontrollable nymphomania. Throughout the rest of the film the three women assist each other in finding and enjoying sex with a variety of eccentric characters.

Usagi Aso continues to play the perfect Lolita-type, coy and provocative. She made her first film with **Nikkatsu** in 1982 {**Female Doctor Is Also Wet**}, and followed that inauspicious debut with the much better **Kanda River Pervert War** and **Woman With Pierced Nipples** (both 1983). Ms Aso left **Nikkatsu** for

greener pastures later that year. After numerous erotic movies, she entered the action arena as **Dirty Mary**, lead character in a popular series by director **Suji Katauka**.

Ami Takatori, playing Usagi's older sister, was an **Okura** starlet, best known for such films as **Spoiled Relationship** (1982) and **Ripe College Girls: Good At Licking** (1983). She would make numerous other movies with director **Ogi**, including the hit **Girl Condom Play** (1984).

Mom is **Yuri Izumi** who doesn't look old enough for the part. In real life, she's probably in the ballpark — her mid-40s — but she could easily pass for a lady hadn't seen 30 yet. Ms Izumi is the notorious star of many **Giinchi Nishihara** productions, including **Please Rape Me Once More** (1976). She started her acting career in 1967 with the horror/sex opus **Female Bodies Are Disappearing**.

PERVERTED SEX PLAY

see *Spotlight Section: Kazuhiro Sano*

PERVERTED VIRGIN (1968)

[Hentai Shojō]

director: **Shinya Yamamoto**

Kemi Ichiboshi • Katsuo Sakai
Shinto / Tokyo Koei

★★

More interchangeable sex tripe from **Shinto**, starring one of their super starlets, **Kemi Ichiboshi** (she also played a similar role in **Raped Virgin's Diary** the same year). Competent *pinku eiga* director **Yamamoto** can't do anything to bring life to this story of a high school girl who teases but doesn't want to play.

PETTING LESBIANS: SENSITIVE ZONE

see *Spotlight Section: Toshiki Sato*

PILLOW WAR

see **DANNOURA PILLOW WAR**

PINK CURTAIN series (1982-1983)
[Pinku No Kaaten] 3 episodes

Director **Yasuaki (Yasurou) Uegaki** rejuvenates *Nikkatsu* in 1982, just as **Kichitaro Negishi** had revitalized it in 1978 with *From Orion's Testimony: Formula For Murder*. After a less-than-memorable debut film, **Female Teacher: In Front Of The Students** early the same year, **Uegaki** pulled out all stops and created this controversial series which appealed to both female and male audiences alike.

Based on an adult *gekiga* by **George Akiyama**, it tells the story of a brother (**Masahiko Abe**) and sister (**Jun Miho**) who move to the anonymity of big city Tokyo and attempt to reconstruct their lives after the death of their parents. They are sexually attracted to one another but resist the temptation by becoming involved with a strange and colorful collection of suitors, including a teacher who makes things difficult for both of them.

By the third installment, the line is crossed. To the surprise of both critics and audiences alike, the young couple began an incestuous relationship. Although soft-core, the nude sex scenes are steamy and erotic, making this the most notorious film in Japan's cinematic history to deal with such a universally taboo subject. As a result of this series, **Jun Miho** became an *overnight sensation*. She continued making pink movies for *Nikkatsu*, but also starred in other mainstream studio productions (*i.e.*, **Black Magic Wars** [1983]) at the same time.

Here are the entries. Individual ratings are unnecessary; technically,

they are superb, thus recommended:

► **Pink Curtain (1982)**

[Pinku No Kaaten]

director: **Yasuaki (Yasurou) Uegaki**

Jun Miho • Masahiko Abe

Taro Mochizuki • Naomi Hagio

► **Pink Curtain 2 (1982)**

[Pinku No Kaaten II]

director: **Yasuaki (Yasurou) Uegaki**

Jun Miho • Masahiko Abe

Taro Mochizuki • Naomi Hagio

► **Pink Curtain 3 (1983)**

[Pinku No Kaaten III]

director: **Yasuaki (Yasurou) Uegaki**

Jun Miho • Masahiko Abe

Taro Mochizuki • Naomi Hagio

PINK CUT:

LOVE ME BIG,

LOVE ME DEEP (1983)

[Pink Cut: Futoku Aishite

Fukaku Aishite]

director: **Yoshimitsu Morita**

Mayumi Terashima • Mai Inoue

Nikkatsu

★★

Here's a rare situation. Director **Morita's** debut into motion pictures was with a mainstream hit movie {*e.g.*, **Just Like...** [*No Youna Mono...*] (1981)}. But then, afterwards, he gravitated to *Nikkatsu* (for fun?) with exploitive fair like **Live Act: Top Stripper** (1982) and this cheesy sex farce.

Mayumi (Mayumi Terashima) and **Mai (Mai Inoue)** are hair stylists who open a Barber Shop called *The Pink Cut*. The place is an immediate success, due mostly to their super-short skirts. When the girls decide to stop wearing underpants, business goes through the roof. Eventually **Mai** and **Mayumi** add *special massages* and *cream rinses* to their list of extras. The girls laugh all the way to the bank. Ah, the joys of entrepreneurship!

Essentially, it's just a youth oriented sex comedy, with nothing very creative nor clever in the production. However, the girls are cute.

PINK NIPPLE

see **SEXY UP: PINK NIPPLE**

PINK PHYSICAL

EXAMINATION (1985)

[Momoiro Shintai Kensa]

director: **Yojiro Takita**

Mako Takigawa • Arisa Shindo

Yukijiro Hotaru • Ren Ohsugi

Nikkatsu

★★

A sophomoric *pink* comedy set in Osaka's General Hospital featuring **Mako Takigawa** as a young nurse who gets sexual excited while examining incoming patients. But that's window dressing. The real story deals with a hospitalized Christian minister (**Ren Ohsugi**) who concocts a scheme of stealing a dead body to scam an insurance company when his brother turns up missing. He involves fellow patient Torakichi (**Yukijiro Hotaru**) in the hairbrained idea. Described as a "*speedy action sex comedy*," the film obviously influenced director Takita for his subsequent mainstream series **Let's Go To The Hospital** (*Byoin E Iko*) [1990-1992].

Ms **Takigawa**, one of the studio's later starlets, successfully graduated from this sort of fluff role into grittier parts {e.g., **Women In Heat Behind Bars** [1987]}. Director **Takita**, on the other hand, continued in the lighter vein. He followed this film with **We Don't Need A Comic Magazine** (1985) for *Shochiku* starring **Beat Takeshi Kitano**. He returned to *Nikkatsu* for new entries in his *Molester* series {**Molester's Commuting Bus** [1985] and **Molester's Delivery Service** [1986] *et al*, and a SciFi sex

comedy, **Time Escapade: 5 Seconds 'til Climax** (1986). But he will best be remembered for his *Molester Train* series, 11 episodes strong throughout the early '80s. After his erotic stint, Takita concentrated on mainstream comedies (e.g., **Tropical Paradise Club** [1995]) for the rest of his career.

PINK SALON:

FIVE LEWD WOMEN (1978)

[Pink Salon: Koshoku Gonin Onna]

director: **Noboru Tanaka**

Erina Miyai • Kyoko Aoyama

Miyako Yamaguchi • Eiko Matsuda

Machiko Ohtani • Junichiro Yamashita

Nikkatsu

★★★½

After taking a quick glance at the title, one might think director **Tanaka** is slumming with this one. But, rather, it's just another example of a major movie camouflaged behind a ribald *Nikkatsu* title. The film itself is based on the classic Genroku erotic novel **Five Licentious Women** by *Saikaku Ihara*, conceptually altered from the 18th Century to modern day Japan.

For this story, five girls work at a pink salon {euphemism for massage parlor}. Each has her own reason for being there {i.e., one owes lots of money to a loan shark, another is a stripper who has grown too old for the stage, etc}. They are living a futile existence, but manage to be basically happy because of their relationship with each other. However, these women have grown tired of protruding penises and mechanical sex. They decide to run away together in a leased minibus. There's lots of female bonding (like taking a group piss in the middle of the road) and some legitimately touching moments before they all die in a fiery automo-

bile accident.

The movie was generally praised for its “warmer approach towards women,” a quality not usually associated with *Nikkatsu roman-porn*. But director **Tanaka**’s love and empathy for women radiates. Even the ending, which — in less capable hands — could be dismissed as an exploitive example of restitution, is oddly serene. Despite the tragedy, these women die happily after spending time together on their own. Perhaps it’s merely a coincidence, but the whole scenario very similar to *Ridley Scott*’s vision for *Thelma & Louise* (1991).

PINK SALON:

“WE’RE WAITING FOR YOU
WITH TISSUE PAPER” (1977)

[Osawari Salon: Oshibori De
Omachishimasu]

director: **Nobuaki Shirai**

**Yu Mizuki • Yoshinari Sumimoto
Haruka Shima • Hirokazu Inoue
Nikkatsu**

★★★

Here’s a surprisingly good sex film hiding behind a yet another abysmal *Nikkatsu* title. **Yu Mizuki**, star of *Flesh Financing* (1976) and *Rainy Day Affair* (1977) {two of the better *phase-two Apartment Wife* entries}, plays “hand-job wizard” Aki. She is the most popular sex-technician at *Ran Ran*, a *pink salon* {an upper-scaled massage parlor} in Tokyo. Perhaps she’s so good at her job because she wants to make as much money as possible to support her daughter who is living back in their hometown. She misses the little girl very much and, because of that, she works especially hard, choking countless chickens every night.

The plot is twofold. One day, Aki meets Jun (**Yoshinari Sumimoto**), a

homosexual boy who has taken refuge in the salon after being chased by some gay-bashers. The two become intimate {apparently, a good hand-job knows no sexual preference}, falling in love with each other. Meanwhile, in a sidestory, there’s a tough-nosed homosexual police detective {he’s absolutely not going to be swayed in his propensity} who is always trying to close the place down.

The film is light enough to be enjoyed for the idiosyncratic account alone. But director **Shirai** peppers his story with so many “behind-the-scenes” visuals that the viewer also gets a first hand (no pun intended) look at this underground sex industry.

PINK SEDUCTION (1967)

[Pink No Chohatsu]

director: **Takae Shindo**

**Kaoru Miya • Reiko Ohtsuki
Hachiro Tsuruoka • Nami Kawamura
Kanto**

★★

This one plays more like a soap opera than a sex movie, but the abundance of skin leaves little doubt of director **Shindo**’s intentions. It stars two of his favorite actress, **Kaoru Miya** and **Reiko Ohtsuki**, in the leading roles {both girls were also featured in **Shindo**’s *Necking* a few months earlier}.

The plot is similar to the filmmaker’s other ventures (e.g., *Muddy Uniforms* (1966), *Lusty Woman’s Mistake* (1967), *et al*). It deals with the trials and tribulations of a young girl as she moves into womanhood while immersed in a turbulent home-life.

In this one, Kaoru is forced into a marriage before she’s ready for the responsibilities. She rebels against

her family and husband by running away from home. After a few weeks on the street — dwelling in the horrors of the night, accentuated by the sordid life-style of a tough prostitute (**Reiko Ohtsuki**) — Kaoru learns to accept her obligations. She eventually returns home to the rule of her new husband (**Hachiro Tsuruoka**).

► **PINK TUSH GIRL** (1978)

[Momojiri Musume: Pink Hip Girl]

director: **Koyu Ohara**

Kahori Takeda • Ako

Jun Takahashi • Yuya Uchida

Nikkatsu

★★★



► **PINK TUSH GIRL:**

LOVE ATTACK (1979)

[Momojiri Musume: Rabu Atakku]

director: **Koyu Ohara**

Kahori Takeda • Ako

Yoko Kurita • Jun Takahashi

Nikkatsu

★★★



► **PINK TUSH GIRL:**

PROPOSAL STRATEGY (1980)

[Momojiri Musume:

Puropozu Daisakusen]

director: **Koyu Ohara**

Kahori Takeda • Ako

Jun Takahashi • Eiko Nagashima

★★½

There is no counterpart to these pics in the United States. True, they are light and breezy with major emphasis on the relationship between two female students, but don't expect an episode of *Blossom* here. Some critics describe this series as "porno lite" and that's probably accurate. Director **Ohara** has done an aboutface from his previously dark pink films (*i.e.*, his vicious **True Story of A Woman In Prison** trilogy [1975-1977]) creating an erotic world from

pop music and high school tribulations.

Rena (**Kahori Takeda**), an outgoing student, befriends introverted Yuko (**Ako**) and their adventures begin. These two girls, intrinsically curious about sex, become prostitutes ("I feel rich," Yuko exclaims, "my body is worth money"). Their liberal sex games lead to trouble when they both fall for the same boy (**Jun Takahashi**). They eventually learn that friendship is more important than romance and #1 ends on a happy note.

In the first sequel, Rena and Yuko take part-time jobs working as *hostesses* in a Pink Salon. They are trying to raise enough money so Yuko can get an abortion. They do. And she does. The ending is bittersweet as the two girls graduate. Rena prepares to enter college; Yuko goes to Hokkaido to study acting.

Rena fails her college entrance exam in #3. So, she leaves the big city to visit her friend Yuko, now living in Hokkaido, a Northern Japanese Island, where she is involved in an *experimental* underground theater.

Despite the controversial subject matter in this series, it was popular with both male and female audiences. This is probably due to the genuinely honest chemistry between the two leads, **Kahori Takeda** and **Ako**. They seem to be, in fact, best friends.

PINK TUSH GIRLS:

SLINKING CLASSMATES (1982)

[Momojiri Dokyusei: Machibuse]

director: **Koyu Ohara**

Mayumi Terashima • Ayako Ohta

Rika Takahara • Jun Ueno

Nikkatsu

★★★

Director **Koyu Ohara** regenerates

the spirit — but not the characters — from his popular *Pink Tush* trilogy (1978-1980). This time college girl Miki (**Mayumi Terashima**) goes looking for her kid sister Chibi (**Ayako Ohta**), a girl who has been on her own since high school graduation. Miki feared the worst, worried that sister Chibi was living in poverty someplace, too proud to ask for money. But, in reality, the younger sister has been supporting herself quite well by managing her own prostitution business. Sis invites Miki and her college friends to join in the call girl service.

The plot thickens when they meet Hideo (**Jun Ueno**), a boy who wants to become a pop singer. Apparently, Hideo has a problem; the lad suffers from impotency. And since he can't get a record deal without boffing the agent {and any number of other casting-couch stumbling-blocks}... well, the girls try to cure him of his problem. Of course, they succeed, responsible for turning this mousy boy into a rock star stud.

Director **Ohara**, seemingly capable of helming most any type of pink film from *office lady* sex comedies [**I Like It From Behind** [1981]] to the ultra-violent roughies [**Zoom Up: Rape Site** [1979]], is back in his favorite element here.

This film takes his whimsical love for youth movies (e.g., **College Girls: Sex Equation** [1972], **Secret Of The College Girls** [1974], **Essential Information For A College Girl** [1981], *et al*) and mixes it with his fascination for the sleazy side of the record business [**Runa's Confession: Men Crawling All Over Me** [1976]]. Then he spices the formula with his own brand of *pink* pop art. The result is a funny satire complimented by endearing performances

from both **Mayumi Terashima** and **Ayako Ohta**.

Mayumi Terashima is best remembered as the *Seiko* look-alike. She initially secured a *Nikkatsu* contract because she strongly resembled super-star pop singer, **Seiko** {Japan's #1 songstress for more than two decades}. She also made a *pink* pop music parody with director **Ohara** called **Seiko's Juicy Thighs: Zoom Up** (1982) which also starred **Jun Ueno**.

Co-star **Ayako Ohta** was a "feature actress" in numerous films before getting the big break as the *Candy-ish* girl in **Tatsumi Kumashiro's** **Pleasure Campus: Secret Games** (1980).

PLEASE ABUSE ME,

HENRIETTA (1989)

[Ijmete Kudasai Henrietta]

aka **DeSade's Henrietta**

director: **Akio Jissoji**

Keiko Kaja • Kiriko Shimizu

and **Hiroshi Kano**

Kuki

★★★

A young widow (**Keiko Kaja**) becomes an SM call girl to pay off the debts accumulated by her yakuza husband. She's a depressed woman, merely going through the motions of existence, subjected to every cruel whim concocted by her clients. She's dedicated to the misery — even finding comfort in it — stumbling through life like a zombie.

The movie is loosely based on the writings of *Marquis DeSade*, culled expressly from **Miss Henrietta Stralson (Effects Of Despair)**. It's a highly realistic look at the Japan's S&M World, much more authentic than the similar artfilm rendering, **Tokyo Decadence** (1991) {see separate listing}.

PLEASE RAPE ME

ONCE MORE (1976)

[Mou Ichido Yatte]

director: **Giichi Nishihara**

Yuri Izumi • Maki Kirikawa

Eiji Togawa • Hiroshi Nishihara

Aoi Eiga

★★

A young married couple go on a camping vacation in the wilderness. While husband Hideo (**Eiji Togawa**) is fishing, Mitsuyo (**Yuri Izumi**) is being attacked and raped by a hunter. From that point Hideo wants nothing to do with her. He divorces the poor girl. Later, while shopping, Mitsuyo bumps into the rapist, Murai (**Hiroshi Nishihara**). She is sexually attracted him, and allows Murai to do the old in-and-out with her. Then she pays him to rape her ex-husband's new girlfriend.

Gutter cinema from director **Nishihara** who made a career of sleazy *pinku eiga*. He's probably the trashiest filmmaker of them all, with twisted plots delivered in an unnerving matter-of-fact style.

PLEASURE (1968)

[Otanoshimi]

director: **Osamu Takagi**

Akihiko Kanbara • Kazuko Takatori

Reiko Nanbara • Hiroshi Yajima

Kanto

★½

The plot is crippled by director **Takagi** inability to decide if he's making a serious film or a comedy. It's the story of a clinical psychiatrist, Dr Yamada (**Akihiko Kanbara**), who can't keep his hands (and other body parts) away from pretty assistant Rumi (**Kazuko Takatori**). His wife retaliates by snagging one of the sexually frustrated patients for some research of her own.

PLEASURE CAMPUS:

SECRET GAMES (1980)

[Kairaku Gakuen:

Kinjirareta Asobi]

aka **Pleasure Campus:**

Forbidden Games

director: **Tatsumi Kumashiro**

Ayako Ohta • Rie Kitahara

Junko Miyashita • Mitsutaka Ikeda

Nikkatsu

★★★½

In less tasteful hands, this film based on a *gekiga* {an adult manga} by **Michio Hisauchi**, would've been a dirty movie with no commercial value. But director **Kumashiro** once again shows why he's the *King of Erotica*. This is a combination of stories dealing with the ecstatic adventures of high school student Sachiko (**Ayako Ohta**), a character not unlike *Terry Southern's Candy*.

As a punishment, Sachiko must stay after school to clean the chemistry lab. But soon the girl is bored with the detention. She then notices the "perfect shape" of a test tube. After clearing off the work table, Sachiko stretches out and begins masturbating with the tube and bottle brush.¹ Meanwhile, down the hall, there's a faculty's meeting in session. One of the teachers excuses himself for a jaunt to the restroom. He hears a noise coming from the chemistry laboratory and checks it out. At first he scolds Sachiko {"*You can't use something like that! It's too dangerous. What if the glass breaks!*"} and then he rapes her {"*Use this instead!*"}. Afterwards, the man uses tubing to hogtie Sachiko and returns to the meeting. Moments later, another teacher heads to the bathroom. He, likewise, is detained in the chemistry lab. Soon all the male teachers have taken a "restroom break" and they've all knocked off a piece of poor

Sachiko. As they sit around the conference table, each wonders if the other had also taken advantage of the girl. The men become so sexually excited that they gang-rape the only female instructor in the bunch (**Junko Miyashita**, in her final *Nikkatsu* film).

Sachiko also has a platonic boyfriend, Michio {author *Michio Hisauchi*'s alter-ego?} played by **Mitsutaka Ikeda**. Sachiko wants to believe he isn't like all the other "animal men," but he disappoints her by suggesting a threesome with another girlfriend (**Rie Kitahara**).

The title is part *Nikkatsu*, part *Hisauchi*. The original manga was called *Crime And Punishment* (a joke aimed at the lofty *Dostoyevsky* novel and subsequent motion picture adaptations). Each installment of the manga had a subtitle which reflected equally supercilious projects. The lion's share of this movie was extracted from the episode called **Kinjirareta Asobi**, inspired by the **Rene Clement** French film *Jeux Interdits* (1951) {called *Kinjirareta Asobi* in Japan}, translated in America as *Forbidden Games* {the UK title *Secret Games* is a more accurate interpretation}.

The first part of this movie title, *Kairaku Gakuen* {Pleasure Campus, or Pleasure School} is strictly from the *Nikkatsu* corporate offices.

¹This is an image which looks titillatingly artistic as a manga drawing, but could be highly suggestive in a live action film. Thus, a vivid example of the difficulties faced by **Kumashiro** in adapting this source material.

PLEASURE

IN THE MIRROR (1982)

[Kagami No Naka No Etsuraku]
director: Shogoro Nishimura
Junko Asahina • Yukiko Tachibana
Nobutaka Masutomi • Koji Kobayashi

Nikkatsu

★★

Here's an atmospheric *pinku eiga* constructed within the periphery of the wealthy, decadent Shibato family. Newlyweds **Junko (Junko Asahina)** and **Nobutaka (Nobutaka Masutomi)** enjoy wild, animalistic sex every night as they splash around in their elegant bathtub. Younger brother **Koji (Koji Kobayashi)**, who also lives in the mansion, is agitated by the sexual noises emitting from the bathroom. He decides to peep on them by installing a two way mirror. Every night, Koji secretly watches the frenzied show. Then one day, while Nobutaka is out of town on a business trip, the younger brother attacks Junko. Since that moment, the boy falls in love. They begin a cautious liaison, as Koji formulates murder plans.

PLEASURE MASTURBATION: NEW WIFE EDITION

see *Spotlight Section: Hisayasu Sato*

PLEASURE OF ANAL SEX (1983)

[Kaikan No Shirizeme]

director: Kaoru Umezawa

Risa Kayama • Ai Ohhashi
 and **Miki Nakahara**

Tokatsu

★½

Tokatsu strikes again. Not only do they flaunt an exploitive title here, but it's a title which has nothing to do with the story!

Four sisters allow themselves to be degraded by two men who know where their deceased father hid his fortune. After all the rapes and lashes of the whip, the sisters retrieve their money and take revenge against the brutes.

Directed by legendary pink filmmaker **Kaoru Umezawa** who started with **Koji Wakamatsu** in the mid '60s.

PLEASURE OF A BITCH (1967)

[Abazure No Kairaku]

director: Satoru Kobayashi**Yasuko Matsui • Kako Tachibana****Hiroko Fuji • Setsu Shimizu**

Okura Eiga

★★

Three porn starlets play it straight – well, relatively speaking anyway – in this action-oriented skin flick. **Yasuko Matsui, Kako Tachibana** and **Hiroko Fuji** disguise themselves as men (no easy feat, especially in the case of **Ms Tachibana**) to pull off a bank heist.

Director **Kobayashi** gravitated to **Nikkatsu** in the mid '70s, where he continued making a variety of cutting-edge sex movies. Source books estimate that **Kobayashi** made over 400 films between 1960 and 1990, but his most famous will always be **Flesh Market** (1962), officially the first *pink film* {see *Spotlight Section*, pg 20}. **Yasuko Matsui** (**Kobayashi's** wife) also joined the **Nikkatsu pinku eiga** family, but by then she was generally considered too old for leading roles. The closest Matsui came was third billing in **Eros Schedule Book: Concubine Secrets** in 1971.

PLEASURE OF WOMEN (1967)

[Onna No Yorokobi]

director: Hajime Ure**Keiko Kayama • Setsu Shimizu****Michiyo Mori • Akihiko Kanbara**

Okura Eiga

★★

After the **Pleasure Trap** fiasco, actress **Keiko Kayama** involved herself in a major publicity campaign to boost her sagging image. She became a familiar face (and body) in various "Men Magazines" and gossip papers through a series of nude publicity stills. The promotion worked, establishing Kayama as a major *pinku eiga*

starlet. She became the leading actress for many films during the late '60s. "It [success] might not have ever happened for me if **Pleasure Trap** hadn't been such a disaster. It's failure forced me to take extreme measures," said Miss Kayama in the film magazine **Eigageijutsu**. "None of the other girls had promoted themselves through the print media. Today, it's common place. But back at that time, such steps were unusual and the publicity worked."

Regardless of boxoffice success for **Pleasure Of Women**, the movie was just another variation of the *urban paranoia* tale (i.e., a naive girl from the countryside faces the modern horrors of the city, similar to **Loose Women** [1966], **Report On An Abnormal Situation: Virgin Rape** [1967], **Conception And Venereal Disease** [1967] *et al*). Yoshika (**Keiko Kayama**) is the innocent farm girl who moves to Tokyo and becomes a prostitute. She eventually marries one of her suicidal johns and changes her hooking ways.

PLEASURE OF YOUTH (1967)

[Seishun No Etsuraku]

director: Akitaka Kimata**Mari Iwai • Kaori Aihara****Daikichi Onizuka • Hiroshi Sato**

Aoi Eiga

★★

Two sex starlets in the same movie, but this one is unmistakably **Mari Iwai's** film {**Kaori Aihara** is relegated to a thankless role as **Ms Iwai's** older sister}. Big-titted **Mari** plays a round-heeled girl named **Mari** who enjoys a steady diet of sexual promiscuity. Every male she meets wants to sleep with her so the supply seems unlimited — that is, until the girl runs into a no-nonsense sculptor (**Daikichi Onizuka**) who isn't interested in her

at all. Ogino's indifference drives Mari crazy with lust and so she concocts a plan to seduce him.

PLEASURE TRAP (1967)

[Kairaku No Wana]

director: Kinnosuke Fukada

Keiko Kayama • Konatsu Mori
and **Otome Tsukimiya**

Tokyo Koei

★½

Cult horror director **Kinnosuke Fukada**, best known for his **Ghost Cat** (1958) and **Ghost Story Of The One-Eyed God** (1959) {see *Japanese Cinema Encyclopedia: The Horror, Fantasy and Science Fiction Films* for details}, decided to give *pinku eiga* a try in '67. The results were certainly less than stellar.

Two girls (**Keiko Kayama** and **Konatsu Mori**) secure jobs at a finance company after they graduate from high school. But soon they become increasingly irritated with their boss' flirtatious attitude. When they discover his plan to "use them" as a *bonus* for the company's better customers, the two friends hatch a plan which will embarrass the slimy manager and put a few dollars in their pockets at the same time.

The cast is inexperienced; only **Keiko Kayama** had worked previously in the genre, co-starring as a budding lesbian in the equally forgettable **Female Teacher's Secret** (earlier in 1967).¹ Perhaps, Fukada had hoped the green cast would bring a freshness to the project, but unfortunately they brought nothing but awkwardness. He was unable to put the production on track. Instead, Fukada scrapped much of the clumsy sex scenes, and turned his *pink film* into an erotic thriller with some humorous overtones. The "finished" film clocks in at a paltry 63 minutes.

¹Keiko Kayama later bloomed into one of the leading players in Japanese sex films, but at this point in her career she was an untested entity. And director Fukada, seemingly with limited experience in the genre, was not a good mentor.

PLEASURES OF THE FLESH (1965)

[Etsuraku]

translation: **Indulgence**

director: Nagisa Oshima

Katsuo Nakamura • Mariko Kaga
Yumiko Nogawa • Masako Yagi

★★★

A man (**Katsuo Nakamura**) is blackmailed into keeping stolen money for a thief who's sentenced to a few years in the slammer. The temptation of all that money becomes overwhelming, and the young fellow decides to blow the pile in a frenzy of women, partying, and wild times. Then he plans to commit suicide.

This film is often sighted as director **Nagisa Oshima's** parable criticizing contemporary Japan, a country which has become wealthy and powerful at the expense of losing its humanity. The title, *Etsuraku*, is obviously symbolic for his disillusionment with modern Japan.

POACHING WIFE:

FRUSTRATED INSIDE (1981)

[Mitsuryo-zuma:

Oku No Uzuki]

director: Takashi Sugano

Maiko Kazama • Mizuho Nakagawa
Shoichi Kuwayama • Yoko Azusa
and **Toshiyuki Kitami**

Nikkatsu

★★★

Another tailor-made project for **Maiko Kazama** who became *Nikkatsu's* biggest actress of the '80s after her highly successful series, **Woman Who...** {see listing for background information}.

Horny wife Tomi (**Maiko Kazama**)

is looking for the owner of a huge penis, the likeness of which is drawn on the wall of a public bathroom. When she's not on her back in a cheap hotel room, she's out on the street looking for a new lover. Tomi is the kind of woman who enjoys riding crowded subways because of the intimate contact. And she'll be happy to make a quick stop with any man sporting a hard-on. Then one day, while roaming through an empty lot in a bad section of town, Tomi happens to witness a murder. The incident gives her an orgasm like she's never experienced before.

This is director **Sugano's** second project with earthy diva **Kazama**, preceded by the cumbersome **Zoom Up: Woman From The Dirty Magazine** (also 1981)}. As misguided as that film might have been, lessons were learned. By contrast, the simplicity of this one is largely responsible for its success. The **Kazama** fans want nothing more from her than sex. And that's what Sugano gives them. In abundance. He follows this venture with yet another *Maiko* film, **Live Recording: Secret Video** (1982).

POISONOUS JELLYFISH see **ELECTRIC JELLYFISH**

POOL WITHOUT WATER (1982)

[Mizu No Nai Puuru]

director: **Koji Wakamatsu**
Yuya Uchida • Yumiko Fujita
Reiko Nakamura • Mie
Wakamatsu

★★★

One evening a subway worker (**Yuya Uchida**) sees a gang of delinquents assaulting a woman. He watches inquisitively as they strip her, but when the boys get ready to rape the girl, the *hero* chases them

away. The victimized **Yumiko (Reiko Nakamura)** thanks him and he escorts her home. Days pass. The man can't shake the morbid fascination he felt in seeing the girl sexually assaulted. He'd like to give rape a try, yet he's repulsed by the violence associated with the act. He gets the idea of using formaldehyde to knock out the victim and then begins a series *courteous* rapes. After pumping the sleep-inducing drug through a cracked bedroom window, he can rape a girl while she sleeps. The man violates a lot of different women but, for the most part, he picks on the same girl he initially rescued. It even escalates to the point that after he makes love to her, the guy cleans her house and makes breakfast before slipping away.

The film is interminably atmospheric, almost a bizarre low-keyed love story. It isn't as exploitive as the premise might suggest, but instead this is a well-developed thriller with distinct opinions on how men and women relate in today's society.

In addition to the principal members of the cast, the movie also features an unusual group of supporting players. They include **Fujio Akatsuka**, a famous cartoonist, plus renowned painter **Seitaro Kuroda**, a popular comedian/talk-show host **Tamori**, and **Kenji Sawada**, a leading pop singer. It is unusual for talents of this magnitude to participate in what could easily be misconstrued as an exploitive *pinku eiga*. Obviously, their involvement is seen as an endorsement for the work of the controversial filmmaker. Director **Wakamatsu**, best known for his exploitive movies **Violated Angels** (1967) and **When Embryo Goes Poaching** (1966), has enjoyed a lucrative 30+ year career {see **Skeleton In The Closet** for overview}, including the

highly entertaining thriller comedy
Erotique Liaisons (1992) with *Beat Takeshi* and *Rie Miyazawa*.

PORNOGRAPHERS (1966)

[Jinruigaku Nyumon]

translation:

Introduction To Anthropology

director: **Shohei Imamura**

Shoichi Ozawa • Sumiko Sakamoto

Keiko Sagawa • Masaomi Kondo

★★★½

Beginning with '63's **Insect Woman**, director **Imamura** became obsessed with producing unmitigated "realism" in his movies. More and more, his films were built with a documentary infrastructure accentuated by his various techniques including handheld cinematography and *live* sound. His motion pictures became voyeuristic excursions. Often they gave the audience an uncomfortable feeling of being too intimate, too personal. **The Pornographers** is such a movie.

Loosely based on a novel by **Akiyuki Nosaka**, this film follows the life of an 8mm pornographer, Subuyan (**Shoichi Ozawa**), who is gradually becoming disgusted with his clientele. In an ironic touch, his no-budget porn reflects the upheaval in his own life.

He is sexually involved with his landlady, a widow named Uma (**Sumiko Sakamoto**), but Subuyan secretly has eyes for her daughter Toriko. The widow suddenly dies. And so the daughter rejects Subuyan, because — with her mother dead — she is no longer excited by the guilt of screwing her mom's lover. Subuyan retaliates, calling all women "greedy lying lechers" and is content to satisfy himself with a mannequin sculptured in the image of his dead lover.

Some critics felt **Imamura** pushed the extremes of social acceptability beyond the limits with this project. He was severely chastised by members of the media for including (among other things) an incest sequence between the widow and her teenage son. To make matters worse, **Imamura** contrasted that footage against a scene portraying the pornographer at work on one of his movies featuring a man raping a young girl. It turns out his porn *actor* and *actress* are actually a father and his retarded daughter.

Imamura rejected the criticism by saying this was supposed to be a black comedy. And as such, it was absolutely mandatory to break taboos. Audiences seemed to agree. The film was his most successful.

PORNOGRAPHIC

UKIYO-E¹ (1983)

[Shunga]

director: **Shogoro Nishimura**

Tomoko Ai • Makoto Yoshino

and **Megumi Ogawa**

Nikkatsu

★★★

¹*Ukiyo-e* are paintings from the Edo period (mid-1800s); ukiyo-e which depict nudity and sexual relationships, usually disfigured and somewhat grotesque, are called *Shunga*, the actual Japanese title of this film.

Shogoro Nishimura is the most inconsistent director in **Nikkatsu's** stable, capable of high art or abominable trash. However 1982-83 was a surprisingly good period for the prolific filmmaker, producing such memorable motion pictures as **Pleasure In The Mirror**, **Beautiful Sisters: Seduced** (both 1982), **Erotic Confessions** (1983) and this movie. On the other hand, 1981 was one of his worst phases {e.g., **My Girlfriend Wears A Uniform**, **Female Teacher In Rope Hell**, **Lustful Life**:

“Night Make Me Wet!” and Female Bank Teller: Rape Office.

This film, actually a poignant character study (Nishimura's forte, especially as demonstrated in his early *Apartment Wife* series [1971+]), deals with a wife who gets raped and the difficulties her husband has handling with the situation. Ever since the sexual assault, Tomoko's spouse can't make love unless he uses a *shunga* for inspiration. Their marriage spirals deeper in distortion, but the flame of lust still flickers.

PORTRAIT OF A BOUND GIRL
see **IMAGE OF A BOUND GIRL**

PREGNANCY, BIRTH

AND ABORTION (1969)

[Ninshin Bunben Chuhzetsu]

director: Shinya Yamamoto
Jun Yoshida • Kemi Ichiboshi
Shintocho

★★½

By '69 Shinya Yamamoto had left the rougher *pinku eiga* arena (e.g., *The Degenerate* [1967], *Torture By A Woman* [1967], *The Rapist* [1968], *et al*) and developed a lighter, whimsical sex movie which would be associated with his work for the next decade (ranging from *Love Hotel* [1969] to the many *Widow's Boarding House* entries [1970-1980]).

This alluring fluff takes the hackneyed “documentary” approach to the genre. **Jun Yoshida** is the *righteous* gynecologist who allows himself to be interviewed by an aggressive lady reporter named Sachiko (**Kemi Ichiboshi** in a very atypical role). The audience is treated to a parade of naked bodies — an unusually high amount considering the rather conservative climate of the industry in the '60s — via the good doctor's “med-

ical research reports.” But the visuals are accompanied by dry clinical dissertations, which seriously curb all tantalizing aspects. Eventually, re-powriter Sachiko exposes the doctor for his blackmarket abortion racket. But it's all rather anticlimactic, the title of the film had already primed the viewer for this obvious denouement.

PROFESSIONAL

SEX PERFORMERS:

A DOCU-DRAMA (1974)

[Jitsuroku Erogotoshitachi]

director: Chusei Sone

Akemi Nijo • Taiji Tonoyama
Mariko Hoshi • Kazuki Doshita
and **Hyoe Enoki**
Nikkatsu

★★★

Nakayama (**Kazuki Doshita**) and Tamiko (**Akemi Nijo**) are young actors who perform sex on-stage at a strip bar. One evening, Nishimura (**Hyoe Enoki**), an impotent man, is in the audience. He's so moved by their performance that he meets them backstage and offers them a “sizable amount” if they give him special sex education lessons. His main goal is to learn the techniques so he can satisfy his wife Yukari (**Mariko Hoshi**) but before long Nishimura is captivated by the lovely Tamiko. Soon his “lessons” become “*hands-on studies*” as Yukari and Nishimura become lovers. Meanwhile, the sex show manager (played with calculating anxiety by character actor **Taiji Tonoyama**) thinks it would be a “top notch idea” to put them together on stage for a new show. Obviously, neither Tamiko nor Nishimura's wife think it's a top notch idea.

Normally public perception of actors in the sex business is seedy, at best. Most people think these performers are callused to love and the

emotions behind sex. Director Sone manages to dispel these preconceived notions early on. Instead, he develops very likeable characters who are both naive and sensual. **Hyoë Enoki** is especially outstanding in what could potentially be a devastating role. And **Taiji Tonoyama**, as the sex manager, is a creative bit of casting. He's a popular comedic actor who usually plays side-kick roles in mainstream productions.

This film put **Chusei Sone** back in good graces with critics and audiences alike, no easy feat after the awful **Sigh** and **Overly Ripe Breasts** (both in 1973). The success of this movie also inspired **Nikkatsu** to further pursue the "docu-drama" motif. They produced **Gypsy Rose: A Docu-Drama**, among others, later in 1974 {see separate listing}.

PROMISCUOUS WIFE: DISGRACE!

see *Spotlight Section: Hisayasu Sato*

PROMISCUOUS WIFE IN HEAT

see *Spotlight Section: Kazyhiro Sano*

PROSPERITIES OF VICE (1988)

[Akutoku No Sakae]

aka **DeSade's Prosperities Of Vice**

director: **Akio Jissoji**

Seiran Li • Koji Shimizu

Kimiaki Makino • Renji Ishibashi

Nikkatsu

★★★½

A decadent tale set in the beginning of the Showa Era, circa 1925. A count (**Koji Shimizu**) lives a life of debauchery, filled with nightly orgies and SM parties. The nobleman also owns a theater where he amuses himself by producing plays starring his entourage of friends. Currently, he is preparing a version of the *Marquis DeSade's Prosperities Of Vice*. His

wife (**Seiran Li**) has been thrown into the role of Juliette, a part which will demand scenes of sexual intimacy with her leading man (**Renji Ishibashi**) and the enactment of several S&M sessions. It's all purposely arranged by the count who enjoys the voyeuristic opportunities. His wife goes along with husband's fetishes, determined to ultimately win his affections by committing suicide at the end of the play.

Director Jissoji successfully captures the flavor of *DeSade* in this depraved masterpiece, easily one of the most sophisticated endeavors in the *pink eiga* genre. In the West, Jissoji is best known for his SciFi (most notably **Ultra Q: The Movie** [1990], **Capitol City Story** [1988] and **Return Of Ultraman** [1972-1973]), but his sex movies — called "*porn art*" by the critics — are his greatest contribution to Nippon cinema. Jissoji would follow this film with another *DeSade* influenced project, **Please Abuse Me, Henrietta** (1989).

PROSTITUTION ON WHEELS:

"**YOU MAY COME**" (1983)

[Ido Baishun: Ittemo Iitomo]

director: **Mototsugu Watanabe**

Usagi Aso • Mayuko Hino

and **Koru Kaze**

Toei Central Films

★★

Toei Central Films (no relation to the more famous *Toei Films*) specialized in omnibus sex movies, usually consisting of three twenty minute stories within the same theme. This one, perhaps one of the company's most successful, follows the sexual adventures of three girls {a high scholar (played by **Usagi Aso**), a housewife (**Mayuko Hino**) and an office lady (**Koru Kaze**)} who run a mobile prostitution service.

PROSTITUTE

INQUISITION (1983)

[Toruko Gomon]

director: Hiroki Hirakawa

Izumi Aki • Yuka Takamura

and Usagi Aso

Million Film

★★

Million Films, one of the early pink production companies (e.g., *Orgy Of Flesh* [1969], *Sex Drive* [1968], *et al*) continues to crank out the same kind of film in the '80s. The faces (and bodies) may have changed, but their storylines and production standards haven't. More than anything else, films like this one serve best as a comparison against the far superior *Nikkatsu* product. These low-budget B pictures make one miss and appreciate *Nikkatsu*'s Golden Age of Pink.

The setting is the seedy yakuza world where a brothel/bathhouse manager scouts for new females among the discotheques and neon lights. He recruits a bevy of girls to the wonders of soap-suds sex, teaching them the tricks of the trade. Sometimes, the candidates are reluctant to join the organization and the bossman has to convince them with a few lashes of a whip or a forced gang rape.

Director **Hirakawa** initially worked with **Izumi Aki** for his *Sex Documentary: Rape And Abuse* (1983) {see separate listing}. **Usagi Aso** brings her youthful charms to the production as a teenage runaway who decides bathhouse sex is better than going back home.

PUNISHMENT AND ROPE

see LYNCH AND ROPE

RAPE! (1976)

[Okasu!]

director: Yasuharu Hasebe

Natsuko Yashiro • Keizo Kanie

Naomi Tani • Rei Okamoto

Nikkatsu

★★★

Brutal and savage. But also dazzling in its vehemence. A librarian, played by **Natsuko Yashiro** (known as **Yuko Oribe** during her days with *Toei*) is viciously raped in an elevator at her condo building. No longer a virgin, her eyes are suddenly open to "the mysterious fury of sex." She becomes obsessed and starts bedding indiscriminately. However, the woman discovers she can't have an orgasm without the life-threatening "rape environment." She begins a pilgrimage to find the rapist who originally woke the passion in her body.

Actor **Keizo Kanie** made a career out of schizo rapists roles. In an interview, when asked how many times he played this type of psycho, he jokingly replied: "Over ten and under two hundred." Co-star **Naomi Tani** is also a familiar face in *pink eiga* films, but usually associated with the S&M productions.

RAPE AND DEATH

OF A HOUSEWIFE (1978)

[Hitozuma Shudan

Boko Chishi Jiken]

director: Noboru Tanaka

Hideo Murota • Noriko Kurosawa

Akira Sakai • Hiroshi Fukami

and Yasuo Furoya

Nikkatsu

★★★★

There's a *Noboru Tanaka* masterpiece hiding behind this lurid title. Today, many critics feel Tanaka was the best director in *Nikkatsu*'s pink stable, but in the '70s his work was constantly overshadowed by other studio masters like **Chusei Sone** and **Tatsumi Kumashiro**. This film was his first major "break-through." De-

spite the excessively violent opening segment and the "objectionable" necrophilia scenes, the movie was applauded by the mainstream press, praised for **Hideo Murota's** remarkable performance, and honored by the *Japanese Academy of Films and Motion Pictures* and *Kinema Jumpo* as the best film of 1979.

Three yakuza gangsters viciously rape Emiko (**Noriko Kurosawa**), the wife of a chicken farmer. She dies from the abuse. Her husband (**Hideo Murota**) is incapable of dealing with her death. He bathes Emiko and tends to her as if she were still alive. He even has sex with the dead woman, as he's unwilling to accept living without her.

Director Tanaka is no stranger to obsessive {*twisted*} love stories {also see **Secret Chronicles: She Beast Market** [1974], and his *Showa* trilogy (e.g., **Sada Abe: Docu-Drama** [1975], **Walker In The Attic** [1976], **Beauty's Exotic Dance — Torture!** [1977]) but this film benefits strongly from a terrific performance by **Hideo Murota**, in a major comeback role. After playing a villain in numerous features throughout the '60s, he was busted and imprisoned for cocaine possession in 1971. Upon his release from jail, Murota met a cold shoulder from his former friends and studio executives. *Nikkatsu* offered him a *pink* job amid a flurry of negative press. Sagaciously they teamed Murota with **Noriko Kurosawa**, a mainstream actress bolstering a lofty reputation, and added director Tanaka to the heady mix. Without compromising their position on *roman-porno*, the studio produced a major pink film which triumphantly crossed into the Japanese mass market. This was one of the first *pinku eiga* to succeed on such a grand scale.

RAPE BETWEEN SISTERS

see *Spotlight Section: Hisayasu Sato*

RAPE CEREMONY (1980)

[Boko Gishiki]

director: Kichitaro Negishi

Megumi Saki • Minako Mizushima
Yoshiharu Yamazaki • Yoichi Sato
Nikkatsu

★★½

In a rural town, ex-members of a motorcycle gang become sporadic victims of a *vigilante* attack. A group of high school boys are responsible for the various assaults because they're upset that the motorcycle gang had disbanded. Seemingly, these kids idolized the rebel gang and harbored dreams of joining them after graduation. Female student Miku (**Megumi Saki**) happens to see one of the vengeance assaults, and is threatened by the high school thugs. After getting raped, she soon develops a compassion for the wild boys.

Director Negishi vacillated between *legitimate* art films {mostly for **ATG**, *Art Theater Guild*} and *Nikkatsu's* roman-porno. His forte in both venues was the *Mukido Seishun* {*Youth Out Of Orbit*} films, initially launched by the hit **From Orion's Testimony** in 1978. Over the years, his youth-oriented *pink* films drastically slipped from their lofty inception to the nadir of **Female Teacher: Dirty After School** (1981).

In this film, Negishi is interested in depicting two different generations of rebels and their selfish attempts at dealing with their own perspective worlds. First, Negishi introduces the rough motorcycle gang members who are struggling to become *adults*. But then these boys are challenged by younger youths, angry that their heroes have compromised their lifestyle to fit into society. {A similar theme

concludes *Barry Shear's* American classic **Wild In The Streets** (1968).}

The title, **Rape Ceremony** — on the other hand — is a crass *Nikkatsu* attempt to woo *pinku* fans into the theater. It must have been very frustrating for the director to see his work disregarded so casually by the studio.

RAPE CLIMAX!

see *Spotlight Section: Hisayasu Sato*

RAPE CLIMAX:

SKINNING (1979)

[Climax Rape: Hagu]

director: **Katsuhiko Fujii**

**Minako Mizushima • Akira Sakai
Megu Kawashima • Emi Tsukuba**
Nikkatsu

★★½

Director **Fujii** is easily *Nikkatsu's* most exploitive filmmaker. His name should immediately conjure up images of S&M tortures or rape frenzies. Sometimes both. But, unfortunately, he doesn't have the cinematic talent of S&M king **Masaru Konuma**, nor the dark vision of savage **Yasuharu Hasebe**. Those directors are *steak*, **Fujii** is *hamburger*. Not bad, still tasty. Just hamburger

Factory worker **Osamu (Akira Sakai)** has been despondent ever since he saw his girlfriend getting gang-raped. He has a difficult time thinking of anything else. Meanwhile, his boss asks him for a favor. Apparently, the bossman's son is *too-o-o* serious about a girlfriend, **Yuki (Minako Mizushima)**. The boss wants the relationship destroyed and asks **Osamu** to arrange an "unforgettable situation." **Osamu** and his friends stalk the lovers to a secluded vacation house where rape delirium erupts (although **Osamu** isn't capable of participating). A bit later the boss

and two women show up, presumably to check on the results. But **Osamu's** gang is completely unhinged from the assault and they attack the newcomers, turning the place into a sexual hell.

The script is written by **Nobuyuki Saito**, a future *Nikkatsu* director of significance.

RAPE! FLESH TARGET

see **FLESH TARGET**

RAPE FRENZY: FIVE MINUTES BEFORE GRADUATION (1977)

[Sotsugyo 5-fun Mae:

Gunkan Lynch]

director: **Yukihiro Sawada**

**Katsuhiko Fukuda • Asami Ogawa
Toshiko Suemune • Katsuhisa Shinoda**
Nikkatsu

★★½

Director **Sawada** has made a career of fusing violence into the *pinku eiga* arena, initially with lofty entries like **Retreat Through The Wet Wasteland** (1973), a poignant tale of police corruption, and earlier with his anti-prejudice piece **Sex Hunter** (1972). Later, **Sawada's** films took a turn towards the *thriller* realm with the ultra-savage **Assault!** (earlier in 1977) {see separate listings for each title}. This time he attempts to merge sex-action with the youth-drama genre. An auspicious premise, but not wholly effective due primarily to **Sawada's** sluggish direction. But despite the erratic tempo of the film, he does manage to create an remarkably ugly world of adolescent frustration and confusion, a precursor to the equally disturbing **All Night Long** series (1992-1996). The script is written by **Nobuyuki Saito**.

After twelve years of school — twelve years of a strict, regimented life-style — high school graduation

can be a very scary moment. It's a time when a student suddenly realizes *everything is about to change*. And many are not ready for the drastic fluctuation in their lives.

This film concentrates on traumas facing two different graduates. Hideo (**Katsuhiro Fukuda**) and his friends always hang out at *The Joint*, a sandwich/soda shop near the school. Just prior to graduation, the place is closed up. This gives an unsettling message to the kids who are already queasy over their own future. They react badly by going to school and raping their homeroom teacher. Meanwhile, Ichiro (**Katsushia Shinoda**), who failed the University Entrance Exam, has barricaded himself – along with girlfriend Ranko (**Toshi-ko Suemune**) – in a hotel with a rifle.

Interestingly, director Sawada made another *students-gone-wild* film the following year called **High School Big Panic**. However, perhaps wrongly,¹ the credit for that film has generally gone to his co-director, upstart **Toshihiro (Sogo) Ishii**.

¹In an interview, Yukihiro Sawada once said that he “simply wasn’t lucky as a film director.” Despite some impressive ground-breaking projects, he always seemed to be in the right place at the wrong time. It wasn’t until after he left Nikkatsu to join the world of television production that he finally found the success he rightfully deserved.

RAPE HUNTER:

TARGET WOMAN (1980)

[Rape Hunter: Nerawareta Onna]

director: **Yukihiro Sawada**

Hiromi Okamoto • Tokuko Watanabe

Mirai Kiuri • Yutaka Hayashi

Sakae Umezu • Ryoichi Kusanagi

and **Yusaku Matsuda**

Nikkatsu

★★½ or ☐ *pick your own rating*

With the success of **Zoom Up:**

Rape Site (earlier in 1980), **Nikkatsu**

jumped back into the ultra-violent

pink genre.¹ Director Sawada is no stranger to these types of films, responsible for a number of them between 1976-1977 (e.g., **Assault!**, **Rape Frenzy**, et al).

Fuyuko (**Hiromi Okamoto**) cannot forget the day her husband was stabbed, accidentally, by an ex-con named Osamu (**Mirai Kiuri**). Apparently, Osamu had mistaken the man for the rat who was responsible for sending him to jail. Regardless of the reason, ever since that scrimmage, Fuyuko has been infatuated with the brute. One night, while having a drink with a friend at a neighborhood bar, she happens to see Osamu. A sexual liaison follows and Fuyuko ends up pregnant. Then, one day when she goes to meet Osamu at the bar, there's trouble brewing. A robbery at the bank next door has gone array. She and her lover are taken hostage, along with two other people. The bad guys escort everybody to a cheap motel where they spend a lot of time raping and torturing {the assault is so vicious that Fuyuko loses her baby in a bloody mess}. After the mindless exploits and a wild shootout, the four hostages are killed. Then robbers turn on each other. Everybody is dead when the final credits role.

If there's a significance to the exploitive mayhem and the grim finale, it's simply a variation on the *good girl attracted to a self-destructive man* theme. Similar to the message of old morality plays, if Fuyuko had been faithful to her husband in the first place she would still be alive. This concept of “just desserts” is often at the crux of a *pinku eiga*.

¹*Nikkatsu* had gravitated toward the “roughies” in 1976 with **Yasuharu Hasebe's** *Rape* and *Assault! Jack The Ripper*. The ultra-violent films, helmed by many of the studio's top directors, continued until *Rape! 13th Hour*

(1977) at which time — even though the movie was a bonafide hit — *Nikkatsu* decided things had gotten out of hand. They pulled the plug on similar films until 1980 when the studio revived the genre with *Koyu Ohara's Zoom Up: Rape Site*.

RAPE ME: SEXUAL ASSAULT IN A HOTEL ROOM (1977)

[Hotel Kyosei Waisetsu Jiken: Okashite!]

director: Koretsugu Kurahara
Erina Miyai • Yuri Yamashina
Tatsuya Hamaguchi • Hideaki Ezumi
Nikkatsu

★½

After the surrealistic enchantment of *One Summer Experience* (1976), it's difficult to see what attracted director **Kurahara** to this project. And perhaps even more perplexing is the nagging question of how he could be satisfied with the result, a ridiculously simplistic by-the-numbers *pinku eiga*. There is no evidence of **Kurahara's** creative hand anywhere in this moronic production.

College girl Rumiko (**Yuri Yamashina**) is a sexually liberated extrovert, while her best friend, an archeology student named Ryoko (**Erina Miyai**), is the exact opposite. She's sexually conservative to the point of being woefully inhibited. One day, during a seminar, Ryoko accidentally interrupts Rumiko during sexual embrace with a graduate student. She is irritatingly bewildered by sensations stirring inside her. Later, she bumps into the assistant dean who instructs her to go immediately to a hotel room for special conference with her department head. Inside the hotel room she gets attacked and raped by the dean and an archeology professor.

RAPE PORNOGRAPHY (1983)

[Okashi No Inga]

director: Dai Iizumi

Jiro Kokubu • Midori Nanjo **and Aya Sadagawa**

Okura

★★

A photographer, specializing in explicit rape photos, finds success when his pictures get published in a popular men's magazine. However, his model ends up receiving the lion's share of attention. The artist soon realizes that he needs her in order to continue his fame. She also understands how valuable her contribution is, forcing him to give her a higher percentage.

The film escalates into a surprisingly complex study of what it means to be "victimized" and who the "victims" really are. *Okura* is not known for this kind of philosophical posturing, regardless of the illogical deduction. Yet, director **Iizumi** continually tries to insert *humanism* into his exploitation {e.g., *Spoiled Relationship* [1982]}. The problem is — despite his lofty intentions — he's an ancillary filmmaker, at best.

RAPE SITE

see **ZOOM UP: RAPE SITE**

RAPE! 13th HOUR (1977)

[Rape! 25-ji Bokan]

translation: **Rape! Hour 25:00**

director: Yasuharu Hasebe
Yuri Yamashina • Yudai Ishiyama
Akira Takahashi • Suetō Tsukada
Nikkatsu

★★★½

Often considered the most extreme example of the *pink* ultra-violence genre, this is a brutal outing from **Yasuharu Hasebe**, the same director as *Rape!* (1976). It's an immediate follow-up to his *Assault! Jack The Ripper* (late 1976). Hasebe, a filmmaker from *Nikkatsu's* pre-*pinku eiga* days, was never satisfied with

standard *roman-porn* ventures, as exemplified by his **Naked Seven**, **Sukeban Deka: Dirty Mary**, *et al.* The studio's *violent pink* projects allowed him the most freedom and they are generally considered his best efforts, {albeit highly controversial and recommended with some obvious reservations!}.

Akira Takahashi plays a notorious serial rapist called "*Crimson*" who's been eluding police for months. In his *normal* world, he works at a gas station, taking advantage of the position by scoping potential victims. Sometimes, his friend, a fellow employee played by **Yudai Ishiyama**, accompanies *Crimson* during the sexual attacks. One such rape is vividly portrayed in excruciating detail when the two men attack a classical ballerina, **Ruriko (Yuri Yamashina)**. They also rape a number of cocktail waitresses in the ruins of an old movie theater.

Meanwhile, with the police frustrated by lack of evidence, vigilante groups spring up. The most aggressive is a gang of homosexual delinquents who eventually discover *Crimson*'s identity and track him down. They beat the man mercilessly and chase him into an empty swimming pool. Cornering him, these vicious kids use a hammer to knock out his teeth and then they gang-rape *Crimson*, forcing him to have oral sex with each of them.

Despite the excessive sadism, the film is ripe with allegory. Some critics interpret the movie as **Hasebe**'s personalized angry commentary on the *decline of filmmaking in Japan* (at least within the *Nikkatsu* machinery). For example, it's believed that character *Ruriko* is symbolic of **Ruriko Asaoka**, a starlet from the old *Nikkatsu* action-cinema days, and the rape

inside a dilapidated movie theater becoming an obvious metaphor. Other critics, horrified by the unbridled cinematic savagery, found less artistic merit in the production.

Even though this film proved to be a box-office hit, *Nikkatsu* realized they had "crossed the line." After reassessing their *violent pink* position, they issued a stop on all similar projects. The *roughie* genre, at least momentarily, had come to a close. It would re-surface again in 1979 with **Zoom Up: Rape Site**.

RAPE TRAIN

see **SECRET HONEYMOON**

RAPED VIRGIN'S DIARY:

FEMALE BEAST (1968)

[Boko Shoyo Nikki: Mesu]

director: **Hiroshi Mukai**

Kemi Ichiboshi • Norihiro Ohtani

Kanto

★★

An early feature from director **Mukai** who, in his later career, vacillated between a string of sex films and action movies. This one is a standard, by-the-numbers tale of a young girl (**Kemi Ichiboshi**) who's raped by a co-worker and then becomes randy for sex.

Hiroshi Mukai will always be remembered for his outrageous **Deep Throat In Tokyo** (1975) {see separate entry}.

RAPE WARNING: ATTACK!

see **DIRTY MARY** series

RAPED WITH EYES:

DAYDREAM (1982)

[Shikan Hakujujitsumu]

director: **Toshiyuki Mizutani**

Kazuhiro Yamaji • Shinobu Nami

and **Makoto Yoshino**

Shintohto/Takahashi Productions

★★½

Most everyone enjoys sexual daydreams (*i.e.*, seducing somebody

CONTINUED ON PAGE 341

SPOTLIGHT:

Queens And Idols

THE MAJOR NIKKATSU ACTRESSES (1971-1988)

Kazuko Shirakawa, Junko Miyashita, Naomi Tani & Maiko Kazama
 plus **Setsuko Ogawa, Yuko Katagiri, Izumi Shima**
Junko Mabuki, Nami Matsukawa
 and **Ran Masaki**

Many actresses passed through *Nikkatsu Studios* between 1971-1988. The authors respect and honor each one of them for their unique contributions to the genre. Much has been written about all the starlets elsewhere in this text. Some gravitated to mainstream cinema after establishing themselves in the pink arena, while others were content with a lifelong career in sex movies. But only a handful became true *pinku eiga* icons. Depending who assembles the information (or the agenda behind it), there could be as few as three... or as many as ten *Nikkatsu* queens. However, this *Spotlight Section* is not based on conjecture nor personal favorites; rather, it is *Nikkatsu's* own compilation, based on the studio's promotion and in-house publicity.

KAZUKO SHIRAKAWA

Kazuko Shirakawa is regarded as the premier *Nikkatsu* queen, the star of the studio's first *Roman-Porno* film *Apartment Wife* in 1971. Her "sex-star" status is highly ironic since she has openly admitted to being a virgin when she made the first *Nikkatsu* movie. "I was scared to death," she said in an interview for *Book Cinematheque*, "I didn't know how to express the ecstasy expected from these parts." Perhaps her natural chastity was ultimately responsible for her success. At the peak of her popularity, Ms Shirakawa decided to leave the business after accepting a marriage proposal from *Nikkatsu* sales rep **Toshio Konishi**. The wedding was turned into a "media event" televised to high ratings on the *Fuji TV Network* in 1973. However, after the birth of two children, the marriage ended in divorce. **Kazuko** returned to the screen in '76 as a mainstream actress. Her "comeback" film was *Murderer Of Youth* [*Seishun No Satsujinsha*], directed by **Kazuhiko Hasegawa**. She never regained the popularity she had enjoyed as a pink star.



KAZUKO SHIRAKAWA
 SELECTED FILMOGRAPHY

1967

Girl's Dormitory

(Joshiryo)

Technique Of Fainting

(Shisshin No Technique)

1968

Crimson Haired Girl

(Makka Na Ubuge)

Certain Pregnancy

(Aru Ninshin)



**Top Secret Account Of
Japanese Customs
And Manners:**

Breasts

(Nihon Maruhi
Fuzokushi Chibusa)

Orgy At The Tea House
(Ozashiki 48 Tai)

Sex Before Marriage
(Kozen Kojyoki)

Taste Of Woman...

Taste Of Man

(Onna To Otoko
No Ajikurabe)

1969

Sex Drive

(Sex Drive)

All The Tricks In Life

(Shin Jinsei)

Yonjuhatte Uraomote)

Hunting Breasts

(Chibusa No Mitsuryoh)

Apartment Wife:

Affair In Afternoon

(Danchizuma Hirusagari
No Joji)

Crazy For Love
(Koigurui)

1972

Apartment Wife:

Secret Rendezvous

(Danchizuma Wasureenu
Shinobiai)

Midafternoon Love Affair:

Apartment Wife

(Danchizuma:
Mahiru No Joji)

Affair At Twilight

(Tasogare No Joji)

Drifter's Affair

(Sasurai No Jouji)

Ichijo's Wet Lust

(Ichijo Nureta Yokujo)

Love Affair Exposed

(Nozokareta Joji)

White Skin Glimmering

In The Dark

(Yami Ni Ukabu)

Shiroi Hada)

Afternoon Affair:

Rear Window

(Hirusagari No Joji:
Uramado)

1973

Apartment Wife:

Night Of The Rape

(Dan: Wasureenu Yuru)

Overly Ripe Breasts:

Married Women

(Uresugita Chibusa:
Hitozuma)

Naked Resume:

True Story Of

Kazuko Shirakawa

(Jitsuroku)

Kazuko Shirakawa:

Hadaka No Kirekisho)



JUNKO MIYASHITA

Junko Miyashita was the official heir to the throne vacated by Kazuko Shirakawa (although a valid argument could be made to first include Setsuko Ogawa as a queen of lesser esteem, *see separate listing*). Like Ms Shirakawa, Junko also started her *Nikkatsu*'s career in the venerable *Apartment Wife* series, starring in eight installments between 1972-1974. She would later headline many of the studio's biggest hits, including Noboru Tanaka's ambitious *Showa Trilogy* {Sada Abe Story (1975), Walker In The Attic (1976), Beauty's Exotic Dance - Torture! (1977)}. Although Junko was considered an accomplished actress, most critics attribute her success to being paired with some of the best directors in the business, especially with Tatsumi Kumashiro for his *Woman With Red Hair*, for which she won the *Hochi News* award as best actress of 1979. Junko Miyashita's name was synonymous with "quality eros" for a decade in Japan.



JUNKO MIYASHITA
SELECTED FILMOGRAPHY

1971

Sex Family
(Sei Kazoku)
(Wakamatsu Films)

1972

Apartment Wife:
Unforgettable Night
(Danchizuma Wasurrenu:
Yoru)
Afternoon Affair:
Rear Window

(Hirusagari No Joji:
Uramado)

Mistress
(Jofu)

Apartment Wife:
Prime Woman
(D: Onna-zakari)

1973

Apartment Wife:
Night Of The Rape
(D: Ubawareta Yuru)

Overly Ripe Breasts:
Married Women
(Uresugita Chibusa:
Hitozuma)

Apartment Wife:
Night Of Pleasure
(D: Kanki No Yuru)

Wandering Seagull:
Night In Kushiro
(Sasurai Kamome:
Kushiro No Yoru)

Love Makes Me Wet
(Ai Ni Nureta Watashi)

Apartment Wife:

Scent Of A Woman
(D: Onna No Noioi)

Office Lady Journal:
Poaching

(OL Nikki: Mitsuryo)

Married Woman:

Smoldering Fire
(Hitozuma: Nokoribi)

Sex Report From A

Female Private Detective:
Housewife Prostitution
(Onna Chosain Sex
Report: Shufu Baishun)

Erotic Journey: Love
Affair In Hong Kong
(Sikijo Ryoko: HK Bojo)

Man And Women Behind
The Fusuma Screen
(Yojo-han Fusuma
No Urabari)

Legend Of

Sex Thief In Edo
(Ohedo Seito-den
Onnagiri)

Apartment Wife:

Playing With Fire
(Danchizuma: Hiasobi)

Love Affair
On Rainy Night
(Ame No Yo No Joji)

1974

Apartment Wife:
Afternoon Seduction
(D: Hirusagari
No Yuuwaku)

Man & Woman Behind
Fusuma Screen II
(Yojo-han Fusuma No
Urabari: Shinobi Hada)

Female Ninja Magic:
100 Trampled Flowers
(Kunoichi Inpo:
Hyakka Manji-garimi)

Secret Chronicle:
She-Beast Market

(Maruhi:

Shikijo Mesu Ichiba)

Last Day Of Red Light

District: March 31, 1958

(Akasen Saigo No Hi:

Showa 33-nen 31-nichi)

Red Light District:

Gonna Get Out

(Akasen Tamanoi:

Nukeraremasu)

Apartment Wife:

Afternoon Beast

(D: Kemono No Hirusagari)

Sukeban Deka:

Dirty Mary

(Sukeban Deka

Dirty Mary)

Secret Book series:

Turbulent Cloud

(Hihon: Mideregumo)

Sleeve And Sleeve

(Hihon: Sode To Sode)

1975

Secret Book:

Peeled Egg

(Hihon: Muki Tamago)

Documentary On

High School Girls

Prostitution Ring



(Jitsuroku Jokosei
Syudan Baisyun)

{Wakamatsu Films}

**Great Edo: Secret Story
Of A Female Doctor
In Trouble**

(Ohedo:

Maruhi Onna

Isha Arashi)

Sada Abe: Docu-Drama

(Jitsuroku Abe Sada)

Housewife's Experience:

Tenement Apartment

(Shufu No Taiken Report:

Onna No Yo-jo-han)

**Housewife's Experience:
The Sequel**

(Shufu No Taiken Report:

Zoku Onna No Yo-jo-han)

**Housewife's Experience:
New Tenement**

(Shufu No Taiken Report:

Shin Onna No Yo-jo-han)

Lady Kamakura:

Cherry Boy Club

(Kamakura Fujin:

Dotei Club)

Office Lady Journal:

Indecent Relations

(OL: Waisetsuna Kankei)

1976

Cage of Lust:

Wives' Afternoon

(Tsumatachi No Gogo

Wa Yori: Kano No Ori)

Walker In The Attic

(Yaneura No Sanpo Sha)

Student Mistress:

Taste Of A Virgin

(Gakusei Mabu:

Shojo No Aji)

Getting Raped

(Okasareru)

Competition: Married

Couples Technique

(Fufu Higi Kurabe)



1977

Apartment Wife:**Rainy Day Affair**

(D: Amayadori No Joji)

Beauty's Exotic Dance**- Torture!**

(Hakkinbon Bijin

Ranbu Yori:

Semeru!)

Gate Of Flesh

(Nikutai No Mon)

Tissue Paper By**The Geisha's Pillow**

(Yo-jo-han Geisha

No Makuragami)

Showtime!

(Honban!)

Dannoura Pillow War

(Dannoura Yomakura

Kassenki)

Wet And Crying

(Nurete Naku)

1978

Junko's Bliss

(Junko Wananaku)

Woman's Bedroom:**Lusty Competition**

(Onna No Shinshitsu:

Sukikurabe)

Tenement Apartment:**Obscene Affair**

(Yo-jo-han: Wasenna Joji)

1979

Rope And Skin

(Nawa To Hada)

Woman With Red Hair

(Akai Kami No Inna)

Wet Weekend

(Nureta Shumatsu)

1980

Pleasure Campus:**Secret Games**

(Kairaku Gakuen:

Kinjirareta Asobi)

NAOMI TANI

Some sources maintain that **Naomi Tani** made over 200 movies before her first *Nikkatsu* film, **Sensuous Beasts** (1972). However Ms Tani's reputation is not based on her cinematic proficiency. She is not only the third – and perhaps most popular – *Nikkatsu* queen, but Naomi Tani will always be remembered as the Queen Of Japanese S&M. "I believed there was something special I was cut to do," Naomi said in an exclusive *Asian Cult Cinema* interview (#19), "S&M was my destiny." Tani felt so strongly about her vision that when the *Nikkatsu* executives initially tried to sign her as one of their starlets, she turned them down unless they agreed to make a movie based on the SM book **Flower And Snake** by *Oniroku Dan*. "As it turned out, this film was a major hit and since that time they [*Nikkatsu*] pursued the S&M genre." Her next movie, **Wife To Be Sacrificed** (1974), became one of the studio's Top Five films of all time. After five years with *Nikkatsu*, she unexpectedly retired in 1979 after **Rope And Skin**. "I never wanted to disappoint my fans by showing an unflattering face. That's why I've always refused to do a *comeback*. Nobody is free from aging. I want to exist in the audience's memory as a *forever blooming flower*. Regardless of her altruistic decision, pink fans have long-lamented her retirement.

NAOMI TANI**SELECTED FILMOGRAPHY**

1967

Special

(Special)

Carnal Punishment

(Nikukei)

Bed Dance

(Bed Dance)

Three Sins Of Sex

(Sei No San-aku)

Slave Widow

(Dorei Mibojin)

Degenerate

(Henshitsusha)

Bed Of Violent Desires

(Boyoku No Shikibuton)

**Vicious Doctor**

(Akutokui)

Fight With A Belly Button

(Oheso De Shobu)

Females In**A Brutal Scenario**



(Nyotai Zanyakuzu)
Ten Years Of Evil
 (Akudoma Junen)
Memoirs Of Modern
Love: Curious Age
 (Gendai Ai No Jiten:
 Shiritai Toshigoro)
Memories Of A Modern
Female Doctor
 (Gendai Joi Igaku)
Impulsive Behavior
Of Men And Women
 (Mesu Osu No Mesu-osu)

1968

Sex And Marriage
 (Seihonno To Kekkon)
Orgy Of The Flesh
 (Niku No Kyoh-en)
Lady Poison Rampage
 (Akujo Ranko)
Bill For Lust
 (Aiyoku No Seisansho)



Virgins With
Bad Reputations
 (Fudatsuki Shojō)
Skillful In Bed
 (Nehozu)
Joys Of Torture:
Tokugawa History
Women Punishment
 (Tokugawa Onna Keizu)
Woman's Sex Drive
 (Onna No Shikiyoku)
Training Of The Flesh
 (Niku No Shiiku)
Tokyo Bathhouse
 (Onna Ukiyō Buro)
Search For True Virgin
 (Jun Shōjo Shirabe)
Whip And The Beast
 (Muchi To Inju)

1969

Flesh Resume
 (Nikutai No Rirekisho)
Pleasure Of Flesh
 (Nikutai No Kanki)
Top Secrets Of
Women Torture
 (Gokuhi Onna Gomon)
Season For Rapists
 (Chikan No Kisetsu)

1971

Special Triangle Affair
 (Tokushu Sankaku
 Kankei)

Bed Technique Diary
 (Jinsei Mewaza Nikki)
Sex Devil
 (Sei Gaki)
Abnormal Sex Game
 (Ijo Seigi)
Finger Mischief
 (Yubi No Itazura)
Erotic Appraisal
 (Seiai Kantei)
Finger Mischief 2:
Pressure Point Hell
 (Zoku Yubi No Itazura:
 Tsubo Jigoku)
Sex And Greed
 (Sex Iro To Yoku)
Ripe Female Body
 (Jukushita Nyota)

1972

Bedroom Technique
 (Shinshitsu No Technique)
Sensuous Beasts
 (Shinayakana
 Kemonotachi)
Stolen Sex
 (Netorareta Sei)
Cruelty: Pink Skin Hell
 (Zankoku:
 Benihada Jigoku)
Sex Killer
 (Sei No Koroshiya)
Escapade Journal
 (Seiyu-ki)
Starving Sex Beast
 (Ueta Inju)
Tools Of Sexual Abuse
 (Sex Seme-Dogu)

1973

Grotesque Portrait
Of Lust
 (Ryoki Shikijo-Ezu)
Naked Wife:
Sexual Confession
 (Hadaka-zuma: Sei
 No Kokuhaku)

Knife For Cooking Love

(Iro-bocho)

Perfect Sex Crime

(Sei No Kanzen Harzai)

Underpanty Strategy

(Panty Daisakusen)

Drifting Bliss

(Sasurai NoModae)

Female Body**Pilgrimage**

(Nyotai-Meguri)

Sex Pinch

(Sei No Pinch)

Sex In Adultery

(Furin No Kojo)

Poaching By Witches

(Majo No Mitsuryo)

Sex Competition:**Blonde vs Brunette**

(Kinpatsu Kurokami)

(Sei-Kyoin)

1974

College Girl: Lust Report

(Joshitaisei Seiai-zu)

Trap Of Ecstasy

(Koukotsu No Otoshiana)

Sex Before Breaking Up

(Wakare No Sei)

Flower And Snake

(Hana To Hebi)

Wife To Be Sacrificed

(Ikenie Fujin)

1975

Cruelty:**Black Rose Torture**

(Zankoku:

Kurobara Lunch)

Black Rose Ascension

(Kurobara Shoten)

Wet Lust:**Open The Tulip**

(Nureta Yokujo:

Hirake! Tulip)

Cruelty Of The**Female Inquisition**

(Zangyaku Onna Gomon)

Oryu's Passion:**Bondage Skin**

(OryuJoen: Shibari Hada)

1976

Rape!

(Okasu!)

Slave Wife

(Dorei Zuma)

Wet Vase

(Nureta Tsubo)

1977

Fairy In A Cage

(Ori No Naka NoYosei)

Fascination:**Portrait Of A Lady**

(Genso Fujin Ezu)

In The Realm Of Sex

(Seito Ai No Korida)

Lady Moonflower

(Yugao Fujin)

Painful Bliss!**Final Twist**

(Monzetsu!

Donden Gawshi)

Noble Lady: Bound Vase

(Kifujin Shibari Tsubo)

1978

Lady Black Rose

(Kurobara Fujin)

Woman's Bedroom:**Lusty Competition**

(Onna No Shinshitsu:

Sukikurabe)

Rope Cosmetology

(Nawagesho)

Skin Of Roses

(Bara No Nikutai)

Rope Hell

(Nawa Jigoku)

1979

Rope And Skin

(Nawa To Hada)



MAIKO KAZAMA

Maiko Kazama is *the Nikkatsu* starlet of the '80s, different from the many cutesy-cutesy girls which populated the studio's later films. Initially, *Nikkatsu* had built its roman-porno line on the concept of the "queen icon." But with the surprise retirement of **Naomi Tani** in early 1979, the prestigious line of royalty had come to an end. Filmmaker **Shogoro Nishimura** is credited as having discovered **Maiko Kazama**, apparently attracted by her earthiness. He wrote and directed many of her early films to emphasize that persona. Maiko is not particularly a beautiful woman, but she "smells of sex" and quickly became known as *Horobosu* {the devourer}. Through her films and private life, Ms Kazama cultivated the reputation as a she-beast who could *and would* devour every man within her proximity.



(Rapewoman:
Miderana Nichiyobi)

**Woman Who
Exposes Herself**
(Misetagaru Onna)

Poaching Wife:
Frustrated Inside
(Mitsuryo-zuma:
Oku No Uzuki)

Woman Who Is Used
(Asobareru Onna)

MAIKO KAZAMA SELECTED FILMOGRAPHY

1980

Secret Of Newlywed Wife
(Tanshin Funin:
Niizuma No Himitsu)

Sexy Pudding:
Almost Addictive
(Sexy Pudding:
Kuse Ni Nariso)

Woman Who Cries
(Naku Onna)

**Woman Who
Arches Her Back**
(Nokezoru Onna)

1981
Lady Caligula In Tokyo
(Tokyo Caligula Fujin)

Rapewoman:
Dirty Sunday

1982

Live Recording:
Secret Video
(Namadori Tocho Video)

Nurses' Journal:
Animal In Afternoon
(Kangofu Nikki:
Kemonojimita Gogo)



SETSUKO OGAWA

SELECTED FILMOGRAPHY

1971

Eros Schedule Book
(Irogoyomi Ooku Hiwa)
series:

Concubine Secrets
(Ooku Hiwa)

1972

Eros Schedule Book:
Lustful Dance
(In No Mai)
Tattoo Contest
(Hyaku-nin Kurabe)
Offering Of Fine Skin
(Yawahada Kenjo)

Edo Beauty:
Feast Of Lust
(Edo Komachi:
In No Utague)



SETSUKO OGAWA

While never really considered a *Nikkatsu* queen, **Setsuko Ogawa** was one of the studio's first idols, a girl with classic Japanese looks (*i.e.*, high-boned facial features with a rounded full-figured body). Seemingly, **Ms Ogawa** was born to play traditional *geisha* parts and she made a lucrative career from it, allowing her innocent demeanor to be contrasted forever against a parade of sleazy Edo stories.

Love Bandit Rat Man
(Seitou Nezumi Kozo)
Glorious Moment:
A Woman's Roll
(Haresugata Onna Emaki)
Passionate:
Ohichi's Love Song
(Jouen Ohichi No Koiuta)
Sigh Of Roses
(Bara No Tameiki)
Erotic Story:
Peony Lantern
(Seidan: Botandoro)

Convent's Gate Of Lust
(Gaiden Amadera
In No Mon)

Aphrodisiac Orgy
(Inyaku Rankyo)
Erotic Journey: Love
Affair In Hong Kong
(Sikjo Ryoko: HK Bojo)
Legend Of
Sex Thief In Edo
(Ohedo Seito-den
Onnagiri)

1974

Bawdy Tales Of Edo:
Octopus & Sea Shell
(Edo Ensho Yawa:
Tako To Akagai)
Eros Schedule Book:
Glorious Sex Scroll
(Himegoto-emaki)

1973

Eros Schedule Book:
series:
Flower Storm
(Hanaafubuki)
Sexual Education
(Oshkomi-dokoro)

YUKO KATAGIRI

Unlike the other *Nikkatsu* icons, **Yuko Katagiri** was plagued with an erratic career mostly due to type-casting. Because of her youthful appearance, she was always forced into *Lolita* parts. Her inability to grow as a performer relegated her to stereotypical roles of "a young girl in a compromising position." Yuko was also the center of controversy when she secretly married director **Masaru Konuma** and then dismissed it publically as a mistake.

YUKO KATAGIRI

SELECTED FILMOGRAPHY

1971

Coed Report:
Yuko's White Breasts

(Jokousei Report:
Yuko No Shiroi Mune)
Coed Report:
Blooming Yuko
(JR: Hanahiraku Yuko)

1972

August: Scent Of Eros
(Hachigatsu Wa
Eros No Nioi)
Seduction Of
The White Angel



(Shiroy Tenshi
No Yuwaku)
Student Wife:
Weeping Silently
(Gakusei-zuma:
Shinobi Naki)
Edo Beauty:
Feast Of Lust
(Edo Komachi:
In No Utag)
**Seduction 2: Embrace
of White Angel**
(Shiroy Tenshi No Hoyo)
Night Spot:
Drifting Flower
(Sakaraiba: Nagarebana)
Secret Chronicle:
Prostitution Market
(Maruhi: Joro Ichiba)
Erotic Journey: Love
Affair In Hong Kong
(Sikijo Ryoko: HK Bojo)

1973

Secret Wife
(Kakakushizuma)
**Confessions Of An
Adolescent Wife** series
(Osanazuma
No Kokuhaku)
Shocking!
(Shogeki!)
Climax!
(Tousui!)
Japan's Pleasure

**District: 3 Sisters At
A Turkish Bath**
Nippon Kanraku-chitai:
Toruko Sanshimai)
Wandering Seagull:
Night In Kushiro
(Sasurai Kamome:
Kushiro No Yoru)
Sex Education Mistress
(Sei-kyoiku Mama)
Sukeban Sex Violence
(Sukeban Sex Bouryoku)
Secret Chronicle:
**Crimson Goddess
In Paradise**
(Maruhi: Gokuraku
Aka-benten)
Delinquent Girl:
Alleycat In Heat
(Furyo Shoujo:
Noraneko No Seishun)

1974

Female Ninja Magic
(Kunoichi Inpo)
Wet Lust: 21 Strippers
(Nureta Yokujo:
Tokudashi 21-nin)
**Sex Highway: Woman's
Parking Lot**
(Sex Highway:
Onna No Chushajo)

1975

Great Edo:

**Secret Story Of A
Female Doctor
In Trouble**
(Ohedo: Maruhi Onna
Isha Arashi)
Red Light District:
Honmoku Brothel
(Akasen Honmoku
Chabuya No Onna)
Red Light:
Tobita Brothel
(Akasen Tobita Yukaku)
1976
Fully Opened:
Sisters Exposed
(Zenkai Tokudashi
Shimai)
Midsummer
Night's Affair: Bliss
(Manatsu No Yo
No Joji: Modae)

1977

In The Realm Of Sex
(Seito Ai No Koriida)
Uno's Yummy & Meaty
(Muchimuchi Purin)
Uno's Up And Down
(Ue To Shita)

1978

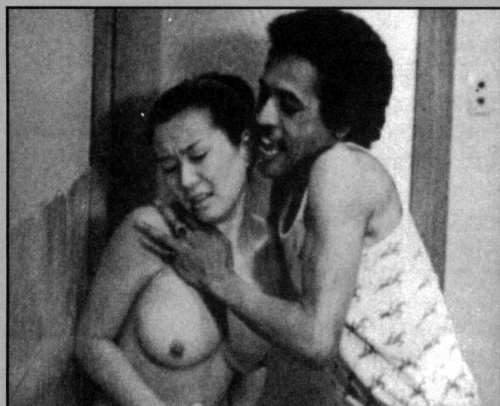
Bathhouse 911:
Jellyfish Bliss
(Toruko 110-ban:
Monzetsu Kurage)
Dangerous Liaisons
(Kikenna Kankei)

1979

Marital War
In Kibogaoka
(Kibogaoka Fufu Senso)
Uno's Nurses' Journal
(Kangofu-ryo Nikki)
Uno's Wet And Open
(Nurete Hiraku)

1997

XX: Beautiful Beast
(XX Utukushiki Inju)



IZUMI SHIMA

Izumi Shima, originally promoted as "*Nikkatsu's most beautiful actress*," was systematically relegated to co-starring roles after her less-than-memorable debut film **Lady Chatterley In Tokyo** (1977). Her career was rescued by scriptwriting guru **Oniroku Dan** when he produced his first movie, **Dark Hair Velvet Soul** (1982), and picked her to headline. Izumi appeared in many subsequent **Dan** films, establishing a name for herself in the lucrative S&M genre. She brings elegance and panache to her roles, and is generally considered one of the best *Nikkatsu* actresses of the '80s.



IZUMI SHIMA
SELECTED FILMOGRAPHY

1977

**Lady Chatterley
In Tokyo**
(Tokyo Chatterley Fujin)
Gate Of Flesh
(Nikutai No Mon)

1978

**Apartment Wife:
Night By Ourselves**
(Danchizuma
Nerawareta Shinshitsu)
Invisible Man: Rape!
(Tomei Ninger: Okase!)
**Tenement Apartment:
Obscene Affair**
(Yo-jo-han Wasenna Joji)

1979

Bridal Doll
(Hanayome Ningyo)

Three Juicy Sisters:

Casual Sex
(Shikijo Sanshimai:
Hizakuzushi)

Flesh Target: Rape!

(Niku No Hyoteki: Ubau!)

Tokyo Eros: 1001 Nights

(Tokyo Eros Senya Ichiya)

1980

Blazing Bondage Lady
(Yoen Fujin)

Secret Of A Newlywed
(Tanshin Funin:
Niizuma No Himitsu)

Uno's Wet And Purring
(Nurete Modaeru)

**Uptown Lady:
Days Of Eros**

(Yamanote Fujin:
Seiai No Hibi)

1981

Love Me Strong...

Love Me Hard
(Motto Hageshiku
Motto Tsuyoku)

Woman Who

Exposes Herself
(Misetagaru Onna)

Widow's Bedroom

(Mibojin No Shinshitsu)

1982

Dark Hair Velvet Soul

(Kurokami Nawa Fujin)

Female Beautician

Rope Discipline
(Onna Biyoshi
Nawa Shiiku)

Indecent Family:

Mother & Daughter
(Waisetsu Kazoku:
Hah To Musume)

Blue Woman

(Aoi Onna)

1983

Rope And Breasts
(Nawa To Chubusa)

Snake Hole

(Hebi No Ana)

1986

**Beautiful Teacher
In Torture Hell**

(Bikyoshi Jigokuzeme)

Snake And Whip

(Hibe To Muchi)



JUNKO MABUKI • NAMI MATSUKAWA • RAN MASAKI

Junko Mabuki was discovered and groomed by director **Katsuhiko Fujii**. After her first film, she was called "the successor to **Naomi Tani**" but Junko's career was short-lived. The extensive cinematic torture sessions caused severe health problems, forcing her to retire after only two years. She was replaced by **Nami Matsukawa**, a "plain" girl-next-door type, promoted as "The New Wave SM Queen." But genre enthusiasts (including scriptwriter **Oniroku Dan**) complained about her slight, boney frame {not enough flesh on her body for the B&D scenes}. Nami was succeeded by **Ran Masaki**, advertised as the "4th Generation SM Queen." Her major asset was a large bosom which added to the aesthetics of the bondage scenes.

JUNKO MABUKI**SELECTED FILMOGRAPHY**
1980**White Uniform****In Rope Hell**

(Hakui Nawa Jigoku)

Blazing Bondage Lady

(Yoen Fujin)

Zoom Up: Woman In**A Dirty Magazine**(Zoom Up: Biniirubon
No Onna)**Hell Of Roses**

(Bara Jigoku)

1981

Lustful Life:**Night Make Me Wet!**(Aiyoku Seikatsu:
Yoru Yo Nurashite)**Secretary****Rope Discipline**(Onna Hisho
Nawa Chyokyo)**Female Teacher****In Rope Hell**(Onna Kyoshi
Nawajigoku)**Office Lady****Rope Slave**

(OL Nawa Dorei)

1982

Female Beautician**Rope Discipline**(Onna Biyoshi
Nawa Shiiku)

1998

Soft Skin

(Yawarakai Hada)

**HEIRS TO THE
S&M THRONE***Junko Mabuki***NAMI MATSUKAWA****SELECTED FILMOGRAPHY**

1982

Slave Contract

(Dorei Keiyakusho)

Flesh Slave**Sorrowful Toy**(Niku Dorei:
Kanashiki Gangu)**Slave Contract: Whip****And High Heels**(Dorei Keiyakusho:
MuchiToHighheel)

1983

Rope And Breasts

(Nawa To Chibusa)

Nami Matsukawa**RAN MASAKI****SELECTED FILMOGRAPHY**

1986

Snake And Whip

(Hibe To Muchi)

**Beautiful Teacher In
Torture Hell**(Bikyoshi
Jigokuzeme)**Flower And Snake:****White Uniform****Rope Slave**(Hana To Hebi: Hakui
Nawa Dorei)*Ran Masaki*

with his {her} eyes). However, Kazu (**Kazuhiro Yamaji**), the main character in this film, suffers from a potentially dangerous affliction. He can't tell the difference between truth and illusion, reality and fantasy. And when Kazu has his lucid daydreams even the audience doesn't know if it's really happening or not. He rapes and kills his victims with a calloused intensity, generating a keen anxiety which grows stronger with each murder. But is he guilty of being anything more than merely a creative pervert?

After a wicked debut, **Lust Hunting: Office Lady Rape** (earlier in 1982), director Mizutani inherited the nickname *Pink Demon* from the critics. This time, he lodges his mean-spirited violence upon a surrealistic landscape, at once distancing himself from the tasteless rape-n-abuse scenario. The psychotic perspective of the film compensates for the offensive message. He would, later, incorporate the twisted spectacle – minus the overt sexual violence – into a 1992 mainstream venture, **Hit-And-Run Family** {*Hikinige Family*}, with much success.

RAPEMAN series (1990-1998+)

[Rapeman] 7 Episodes & 2 Spinoffs

all episodes:

director: Takao Nagaishi

starring Hiroyuki Okita

Sakae Umezu (as Uncle Shotoku)

Kindly Uncle Shotoku complains to his nephew: "We can't trust politicians anymore. Bribes and embezzlements have become commonplace. That's why we're here." Then he adds: "Keep your penis strong." Uncle and nephew Keisuke (**Hiroyuki Okita**) run an underground "retribution company" known as Rapeman Services, with the motto: *Righting*

wrongs through penetration. The premise is simple, and clearly inspired by the popular **Hissatsu!** television series {see **Professional Killers** in *Japanese Cinema Encyclopedia: The Action Films*}. Clients come to them with tales of humiliation or mistreatment (e.g., a groom is embarrassingly abandoned at the altar, a deceitful secretary has stolen a boyfriend, a wife is having an affair with a lesbian, etc.). If the case warrants it and the heroes accept the assignment, they correct the injustice through a brutal sexual assault. "When the law is powerless, I will punish the guilty," Keisuke says while attacking a girl during the opening sequence of #2. Of course, they also accept money for this service. The funds are used to help finance the Sunflower Orphanage where Keisuke spent his youth.

It's easy to see why **Rapeman** is so popular. Director **Takao Nagaishi** has taken a patently offensive premise and twisted it into a wickedly funny black-comedy for adults. But that's not all. His camerawork is slick, and the music is hypnotic. Plus he has co-authored clever scripts with surprisingly intricate plotlines. And, most importantly, **Nagaishi** has taken the time to develop a group of characters who are actually very likable.

Both of lead performers are entertainment veterans. **Sakae Umezu** (Uncle) is a popular character actor who brings experience and dignity to this arguably inelegant undertaking. **Hiroyuki Okita**, a former teen-idol pop singer, is the perfect **Clark Kent** choice for the Rapeman role, mild-mannered school teacher by day, and by night a black-clad hockey-masked vigilante rapist. Much could be written about the social ramifications of such a series and whether *rape*

should be tolerated as a suitable subject for a lampoon fantasy film. While it's true that there is nothing funny about rape, there's nothing funny about murder either. But yet, internationally, it's treated humorously in countless comedies.

Rapeman could never be made in the *politically correct* environment of the United States. But not only has it been made in Japan but it's also highly successful, already seven episodes strong with no indication of a slow-down. In fact, series is doing so well that two "spin off" films have also been released, taking the *Rapeman* concept and inserting it into a samurai setting (*Edo Rapeman*).

RAPEWOMAN:

DIRTY SUNDAY (1981)

[Rapewoman: Midarana Nichiyobi]

director: Yasuaki (Yasurou) Uegaki

Maiko Kazama • Naomi Ito

Tsuyoshi Naito • Hosei Komatsu

Nikkatsu

★★

Naoko (**Maiko Kazama**) is getting a lot of obscene phone calls so she decides to stay with her girlfriend, Mari (**Naomi Ito**) for awhile. But the telephone calls don't stop. The mysterious pervert is bothering her at Mari's house, too. Naoko reluctantly agrees to meet him at a local restaurant. When she arrives, Naoko is surprised to find the cafe being operated by a man named Harada (**Tsuyoshi Naito**) over whom she and Mari used to have catfights (in fact, they got fired from their previous jobs because of such a love triangle scuffle). Somehow, the movie shifts gears, and the two women get together to teach him a lesson and destroy his family life.

There are two big problems with this film. First – and most obvious –

the plot is all over the board, to the point of being illogical {*Who the hell is the obscene caller? If it's Harada, then why?*}. And secondly, despite **Maiko Kazama's** acting ability, she isn't convincing as a scared woman. *Nikkatsu* spent thousands promoting her "earthy, sex-devouring" image. The real mystery here is why the studio would want her to play so much against character.

On the brighter side, the film marks the debut for **Yasuaki (Yasurou) Uegaki**, a major director who would revitalize *Nikkatsu* with his **Pink Curtain** series (1982-1984).

RAPING! (1978)

[Yaru!]

director: Yasuharu Hasebe

Natsuko Yashiro • Kenji Shiitani

Kyoko Aizome • Naomi Oka

Nikkatsu

★★½

Mayuko (rape-prone **Natsuko Yashiro**) takes a driving trip to Tokyo from her hometown. Enroute, she meets many men and gets raped by them all {i.e., a truck driver, motel owner, gas station attendant, and even a hospital doctor}. When she reports the loathsome incidents to the cops, poor Mayuko is even raped by the police detective.

This illogical plot is essentially an excuse for a smorgasbord of graphic rape vignettes. However, the film may also be interpreted as a satire of *Nikkatsu's* brainless rape films. If intentional, this sort of critical allegory was also construed for director **Hasebe's** ultra violent **Rape! 13th Hour** (1977).

RAPIST (1968)

[Bokohan]

director: Shinya Yamamoto

Akiko Kozuki • Kako Tachibana

Shintoho

★★

Minimalistic entertainment. Another early effort from **Shinya Yamamoto** (who later became a studio director for *Nikkatsu's* wave of *pinku eiga* in the '70s). Constructed like a horror film, the story follows the exploits of a man obsessed with rape, but he meets his match when he fixates on feisty **Akiko Kozuki**.

Akiko Kozuki and **Kako Tachibana** are two of **Shinya Yamamoto's** favorite actresses; they continued to star in many of his movies, including the more successful **Love Hotel** (1969) and **Student Prostitute** (1968).

RAPIST WITH HANDCUFFS

see *Spotlight Section: Hisayasu Sato*

RAUNCHY (1967)

[Yogore]

director: **Shinya Yamamoto**
Rie Taki • Hiroshi Nikaido
Hiroko Fuji • Shusaku Muto
 Nihon Cinema

★½

Director **Yamamoto** made some good pink films, but this isn't one of them. Rather, it's a just another variation of the *mistreated girl who becomes a prostitute* story. {**Takae Shindo** was the king of this sub-genre, directing **Muddy Uniforms** [1966], **Necking** [1967], and **Pink Seduction** [1967], any one of which is better than this **Yamamoto** effort}.

Hiroshi Nikaido and **Hiroko Fuji** play the preoccupied parents who don't give enough attention to young **Mitsuko (Rie Taki)**. This, of course, forces her to find love in the arms of strangers for a couple bucks a throw.

REAL ACTION: DRINK UP!

see *Spotlight Section: Hisayasu Sato*

REAL ACTION: PROFOUND TECHNIQUE (1990)

[Nama Honban: Ougi Kaikan]

director: **Yukio Kitazawa**
Yakumaru Miki • Takeshi Ito
Kiyomi Ito • Ai Mizuki
 Shintoho

★★

A youth movie featuring four college-aged kids, each suffering from confidence problems: 1) a gay rich boy, 2) a Korean girl who tries to hide her nationality, and 3) a nervous couple newly employed as performers in live sex shows. These four people become friends and end up spending the night at the rich boy's house. An orgy results, followed by soul-purging sessions. When morning comes, they're all cured of their inhibitions. Ain't life grand?

REAL ACTION RAPE! (1983)

[Okashi No Honban!]

director: **Jo Ichimura**
Miyuki Miki • Kyoko Nakamura
 Okura

★½

Standard **Okura** trash from director **Ichimura** who seldom deviated from the studio's bump-n-grind formula (e.g., **A Woman's Abnormal Sex Drive** [1983]). This one is more of the same as an AV {*Adult Video*} cinematographer gets sexually involved with his porno actress after the session ends. **Ichimura** finally struck gold with his **Lost Female Body** (1991), a favorite pink cult film {see separate listing}.

REAL ACTION:

VIBRATOR PUNISHMENT!

see *Spotlight Section: Hisayasu Sato*

RED CLASSROOM

see **ANGEL GUTS:**

RED CLASSROOM

RED DIZZINESSsee **ANGEL GUTS:****RED DIZZINESS****RED FLEETING RAIN** (1980)

[Aki Toori-ame]

director: **Koyu Ohara****Yuki Kazamatsuri • Yoko Azusa****Tomoyuki Taura • Yuji Yamamoto**

Nikkatsu

★★

Masaru (**Tomoyuki Taura**) is released from a juvenile detention facility. He's not in a good mood. Filled with anger and frustration, he rapes a woman, Yuki (**Yuki Kazamatsuri**), in the forest. Coincidentally, his older brother Yuji (**Yuji Yamamoto**), a delivery man, meets the woman shortly after the sexual assault. He listens to her story and commiserates. They become friends, soon developing a sexual relationship. When Yuki discovers that the two men are brothers and she can't believe it. A few days later, she files a report with the police, *implementing the older brother*. Apparently, she couldn't forget that afternoon in the woods and would rather be with Masaru.

Aside from the "surprise" ending, there's not much to recommend. This one is certainly a less-than-remarkable project from proficient **Koyu Ohara**.

RED LIGHT DISTRICT (1956)

[Akasen Chitai]

aka **Street Of Shame**director: **Kenji Mizoguchi****Machiko Kyo • Ayako Wakao****Aiko Mimasu • Michiyo Kogure**

★★½

The 84th and final film by Director **Mizoguchi** who died from leukemia at the rather young age of 58. This movie, like many of his previous ones (*i.e.*, **Downfall Of Osen**

[1935], **Sisters of Gion** [1936], **Women Of The Night** [1948], *etc.*) deals with his favorite subject of prostitutes.

Kenji Mizoguchi's films mirrored his own life, reflecting whatever political or sociological ideas he harbored in any given week (he was notoriously flighty in his convictions). This led his critics to complain about the lack of honesty in his films. It wouldn't be unusual for **Mizoguchi** to switch political or religious affiliation numerous times within a given year. And his personal love/hate relationships with woman often cluttered the narrative of his movies (*i.e.*, **My Love Burns** [1949], **Woman Of Osaka** [1940] and **Gion Festival** [1933]). But none of that took away from his craft.

This film is a rather simplistic view of streetwalkers and the reasons they sell themselves to men. There's nothing new here. **Mizoguchi** introduces a woman who's raising money to get her husband out of prison, another prostitute mom doing her best to keep the kids in school, and a lady trying to help her invalid boyfriend... in short, these are the proverbial whores with the heart of gold.

Although the movie can't truly be consider a *pinku eiga*, it was responsible in paving the way for the many "prostitution flicks" which flooded the market ten years later when the sex films hit the theaters. In 1974, **Tatsumi Kumashiro** remade this film as **Red Light District: Gonna Get Out**.

RED LIGHT DISTRICT:**GONNA GET OUT** (1974)

[Akasen Tamanoi: Nukeraremasu]

director: **Tatsumi Kumashiro****Junko Miyashita • Keizo Kanie****Naomi Oka • Meika Seri**

Nikkatsu

★★½

This one was designed to bridge the widening gap between mainstream cinema and *roman porno*, essentially a remake (homage?) of *Kenji Mizoguchi's* respected **Red Light District** (aka **Street of Shame** in the United States) [1956]. As expected, director **Kumashiro** adds a seedier but somewhat frothier touch.

The story is set inside Kofuku Tavern (in the Tamanai district of Tokyo) where the waitresses double as prostitutes for their rich customers, satisfying two manly hungers within the same evening. The movie documents the activities of four leading characters, flirting about unchecked inside a very shallow plot. Shimako (**Junko Miyashita**) can't control herself when confronted with a man sporting a tattoo, obviously she's a favorite whore among the yakuza-types and is often mistreated by her tattooed boyfriend/pimp (**Keizo Kanie**). Another woman, Kimiko (**Meika Seri**), returned to the red light world after fleeing from a boring marriage. Then, there's Naoko (**Naomi Oka**) who dreams of breaking the record of making 27 men climax in one night. This ambitious whore works very hard at topping that record which is, incidentally, held by the fourth character, Shigeko (**Aoi Nakajima**). She's an old prostitute who tries daily – unsuccessfully, of course – to commit suicide.

All the vignettes are juxtaposed by original drawings designed for the film by manga illustrator **Yu Takida**. His art received the highest critical praise in the movie.

**RED LIGHT DISTRICT:
WOMAN IN THE**

HONMOKU BROTHEL (1975)

[Akasen Honmoku Chabuya No Onna]

director: **Shinichi Shiratori**

Maya Hiromi • Yuko Katagiri

Nikkatsu

★★

Another average, by the numbers, *Nikkatsu* film dealing with a prostitute (**Maya Hiromi**, fresh from her hit performance in **Gypsy Rose: A Docu-Drama** [1974]) in pre-war Japan who inadvertently falls in love with one of her johns. The only thing that distinguishes this film from many similar *Roman Porn* flicks is the *Grand Hotel* style and the abundance of soft-core nudity as the studio continued to push the limits of censorship to new extremes.

RED LIGHT

TOBITA BROTHEL (1975)

[Akasen Tobita Yukaku]

director: **Shogoro Nishimura**

Yuko Katagiri • Mariko Hoshi

Setsuko Ohyama • Bunta Tani

Nikkatsu

★★½

Kayo (**Mariko Hoshi**) is a prostitute working at the Tobita Brothel in Osaka. She makes lots of money for both the yakuza management and her bitch-of-a-mother (**Setsuko Ohyama**). Kayo is the perfect whore; she likes her work, but she absolutely loves the decadence surrounding it. As a result, the girl is deeply in debt to the mob. Kayo couldn't quit the prostitution racket even if she wanted to. By contrast, younger sister Tsuyako (obviously played by **Yuko Katagiri**) is not happy about Kayo's lifestyle. Even though the young girl is also turning tricks at the same brothel, Tsuyako has her sites set on the future with aspirations of getting out of the business. However, when Kayo develops tuberculosis, Tsuyako

assumes the elder sister's debts and – despite her dreams to the contrary – she is shackled to brothel-life forever.

To put it kindly, **Yuko Katagiri's** career has been a roller coaster. Fast. Furious. With lots of ups and downs. Previously, her most accomplished films were 1973's **Confessions Of An Adolescent Wife: Shocking!** and the sequel **Confessions Of An Adolescent Wife: Climax!**, both directed by **Shogoro Nishimura**. So, because of the same filmmaker's involvement, this movie was heavily promoted and greatly anticipated. Upon its release, the motion picture was criticized for its unoriginal storyline and soap-opera histrionics, but director **Nishimura** received high praise for his perspicuously uncanny ability to capture "the very essence of the common people." He managed to transform a nondescript melodrama into a viable character study. Indeed, **Yuko Katagiri** once again benefited strongly from the association with filmmaker **Nishimura**.

RED LIGHTNING

see **ANGEL GUTS:**
RED LIGHTNING

RED PETAL IS WET, The (1977)

[Akai Kaben Ga Nururu]

director: **Shogoro Nishimura**

Teruho Matsunaga • Hitomi Kozue
Nagatoshi Sakamoto • Yutaka Hayashi
Nikkatsu

★★

Stripper Miyuki (**Teruho Matsunaga**) meets junkie Jiro (**Nagatoshi Sakamoto**) at an orgy party. She's instantly infatuated with him, but he's more concerned about finding money for his next fix than having sex with her. They begin living together, a reckless relationship constructed on shaky ground. Miyuki tries to clean

him up but she is constantly thwarted by an ex-girlfriend (**Hitomi Kozue**) who shows up with the party pills. And he's stoned again. Miyuki feels helpless in this ugly world. The relationship finally plummets to the ultimate conclusion when Jiro accidentally dies after trying to escape from a drug dealer collecting on past debts.

More shallow filmmaking from director **Nishimura** who, at one time, was the *Nikkatsu* king of character-driven *pinku eiga* dramas (i.e., the **Apartment Wife** series [1971+] *et al*). Sadly, by this point, his plots have become tired and his characters are little more than caricatures. **Nishimura** would get his second wind in the early 1980s.

RED PLEASURE (1968)

[Akai Kairaku]

director: **Moto Sasaki**

Joji Ichimura • Kiyoko Takeda
and **Noriko Tatsumi**
Nihon Cinema

★

A less than impressive look at prostitutes in Japan's red-light district with **Kiyoko Takeda** as a geisha. Also with **Joji Ichimura** as obsessed client **Moriyama**. Dated junk from *Nihon Cinema*.

RED PORNO

see **ANGEL GUTS: RED PORNO**

RED SCANDAL: AFFAIR (1982)

[Akai Scandal: Joji]

director: **Yoichi Takabayashi**

Yuuki Mizuhara • Jun Izumi
Masako Togawa • Toshiaki Mishizawa
Nikkatsu

★★

Yuko (Yuuki Mizuhara) is the wife of a conservative assistant professor. They live in Kyoto. One day, while she's on a shopping spree in Tokyo,

Yuko is accused of shoplifting {incidentally, she's guilty as charged}. The woman tells the authorities that she is *Kuniko*, the name of her close friend. Of course, the real Kuniko (**Jun Izumi**) gets pissed off and she forces Yuko to accompany her to a high class brothel, pushing her into being a prostitute. The housewife whore becomes *Belle De Kayobi* {Girl of Tuesday}. Her husband visits the brothel — after being prompted by Kuniko. He and his wife make passionate love. She confesses to her shoplifting indiscretion, he forgives her, and everyone returns home where they live happily ever after.

Director **Takabayashi**, best known for stylishly beautiful period pieces like *Daiei's Spirit Of The Tatoo* {*Sekka Tomuraizashi*} [released the same year], also flirted with *Nikkatsu's roman porno* in this thinly-veiled replica of **Luis Bunuel's Belle De Jour** (1967). The results, however, were less than magnificent. "**Takabayashi** is always looking for different ways to capture elegance and beauty but, oddly, he didn't take advantage of the natural radiance of either **Yuuki Mizuhara** nor **Jun Izumi**," said critic **Takako Kitagawa** in *Kinema Junpo*. "The only memorable character is played by **Masako Togawa**." (Ms Togawa, who resembles a Japanese *Divine*, played the madam of the brothel.)

RED TEMPTATION

see **CONFESSIONS OF
A COLLEGE GIRL**

RED VIOLATION (1980)

[Akai Boko]

director: Chusei Sone

**Megumi Saki • Fujio Takahashi
Yuri Yamashina • Yuya Uchida**
Nikkatsu

★★★★

The main character is lead singer of a rock group. After a concert, Yuya (played by real-life rocker **Yuya Uchida**) beds a groupie, an innocent but mixed-up high school girl named **Megumi (Megumi Saki)**. He soon learns that she had been a virgin before their ignoble liaison, and — while his band mates are dumping girls on their ear — Yuya becomes romantically involved with Megumi. He undergoes a major change in his attitude towards life and relationships. Despite the chides from the rest of the band, Yuya makes a commitment to Megumi. But no sooner than this happens, the girl is killed in a traffic accident.

Finally, after years of stumbling through faceless pink projects, **Chusei Sone** utilizes the expertise he garnered under *Seijin Suzuki* as the master's assistant director. This is one of **Sone's** most important films for *Nikkatsu*, significant not so much for the rudimentary story, but rather for his bold statement about masculinity in Japan. The director's capable handiwork gives credence to the intrepid message of sexual commitment and fidelity — which, incidentally, seems diametrically opposed to *Nikkatsu's* own philosophy. In many ways, this film is the equivalent of **Hugh Hefner** financing a women's lib periodical. But **Sone's** message is a refreshing alternative to the studio's cinematic landscape of S&M torture fests and misogynist rape flicks.

REPORT ON AN ABNORMAL SITUATION: FEMALE

PLASTIC SURGERY (1967)

*aka Documentary: Evils Of
Plastic Surgery*

[Ijo Taiken Hakusho: Jotai Seikei]

director: Hiroshi Mukai
Eri Nakakoji • Kemi Ichiboshi
 Kokuei

★½

Clearly a throw-away movie for prolific **Hiroshi Mukai**, unusually amateurish in execution and visual style. Shot purposely in *newsreel* fashion, Mukai's handheld cinematography becomes irritating very quickly.

This is a collection of "human interest" dramas supposedly based on true and shocking cases of plastic surgery, including a inordinate amount of time dedicated to breast enlargement operations. The cast is predominately a stream of unknowns with **Eri Nakakoji** and **Kemi Ichiboshi** giving their paltry opinions of plastic surgery throughout.

The entire production is hopelessly dated by today's standards. Now, 40 years later, plastic surgery is no longer considered taboo or even unusual. It certainly doesn't have the makings for a feature-length motion picture, even at the brief 75 minutes.

Kokuei followed this film with another in the series, **Report On An Abnormal Situation: Virgin Rape** (also 1967).

REPORT ON AN

ABNORMAL SITUATION:

VIRGIN RAPE (1967)

[Ijo Taiken Hokusho: Aoi Boko]

director: Takae Shindo
Yukari Ejima • Takahiro Ohira
Nami Kawamura • Kyoko Katsura
 Kokuei

★★

This one is slightly better than its predecessor (**Report On An Abnormal Situation: Female Plastic Surgery**), but *Kokuei Productions* is still not on track. They insist on treating the story like tabloid gossip, thus

guilelessly reducing the intended impact. In this one, young country girl **Kyoko (Yukari Ejima)** travels to Tokyo for a *planned marriage* with her betrothed, a university student named **Yosuke (Takahiro Ohira)**. She is unrealistically naive, completely ignorant of the *birds and the bees* {and she hails from a farm?}. Her inexperience leads to an ugly encounter; Yosuke rapes the girl on their wedding night. She reacts by killing the boy and then committing suicide to atone for her sin.

Filmmaker **Shindo** is a mundane director with little affection for the genre. His previous feature, **Muddy Uniform** (1966), also featured a nubile rape sequence. Apparently, this is the extent of his cinematic ability.

RETREAT THROUGH

THE WET WASTELAND (1973)

[Nureta Koya O Hashire]

director: Yukihiro Sawada
Takeo Chii • Yuri Yamashina
Maki Kawamura • Hirokazu Inoue
 Nikkatsu

★★★½

Seemingly **Yukihiro Sawada** was dedicated to stretching the limited boundaries of the traditional sex film (also see his prior project **Sex Hunter: Wet Target**, an ambitious anti-prejudice sex-actioner, and one from 1976, **Assault**, a vicious psychological thriller). This time he's joined by scripter **Kazuhiko Hasegawa**, a man who later developed into one of Japan's most acclaimed directors (e.g., **Man Who Stole The Sun** [*Taiyo O Nusunda Otoko*] {1980} and **Kazuko Shirakawa's** comeback film, **Murderer Of Youth** [*Seishun No Satsujinsha*] {1976}).

This project ran into problems from its inception – even while still

on the drawing board – partly due to the controversial subject matter. It was a political hot potato dealing with police corruption and brutality. At first, *Nikkatsu* stonewalled the project, probably due to their headaches over *Love Hunter* (1972) and the accompanying obscenity trial {see separate listing}. However, the heavyweight production staff convinced the executives to move forward. In one of the few concessions, the authors agreed to the studio's insistence of putting the word "Nureta" (*wet*) in the title, even though it clearly didn't belong there. Perhaps, the studio initially had hopes of camouflaging the movie as a sex romp.

The story itself is amazingly nihilist for *Nikkatsu*'s pink line. But the media frenzy over the film assured it hit status almost immediately. Besides some well-publicized comments from a disgruntled minister of Internal Affairs, the studio never felt the anticipated brunt of "police backlash" against the film. On an historical note, many critics believe this movie is the foundation for the noirish anti-hero in Japanese Cinema, the inspiration for a wealth of subsequent films from *Kinji Fukasaku's Death Of Honor [Jingi No Hakaba]* (1976) to *Beat Takeshi Kitano's Violet Cop [Sono Otoko, Kyobo Ni Tsuji...]* (1989).

A five-man criminal gang breaks into a church and steals thousands of dollars earmarked for a Viet Nam Refugee Fund. These ruthless thieves are actually precinct cops. And when they are called to investigate the crime scene, they take advantage of the situation to cover their tracks and plant evidence implicating a neighborhood youth gang. Besides robbery, these cops are involved in other anti-social activities including a series

of brutal rapes, one of which results in the sobering death of a young girl.

REVENGE FOR RAPE (1983)

[Okasare Fukushima]

director: Seitaro Ogi

Rima Aono • Mimi Sawaki

and Seru Rando

Tokatsu

★★

In keeping with *Tokatsu's* predilection for *Lolita* porn, director **Seitaro Ogi** delivers an odd tale of a younger girl (**Rima Aono**) who avenges her older sister's suicide after a brutal rape.

The set-up isn't unusual, of course. *Pinku eiga* has dealt with the same kind of story for decades. However, Rima's retaliation is very atypical. She and her boyfriend concoct a twisted revenge in which they track down and sexually assault the girl-friends of the rapist.

RIP OF THE FLESH (1969)

[Niku No Hokorobi]

director: Jiro Komoro

Yuichi Minato • Yasushi Matsuura

Michiyo Mako • Kemi Ichiboshi

Kanto

★★

Yuichi Minato has two decades of cinematic cruelty under his belt {*pun intended*}. He got involved in brutal rape and S&M misogyny in 1967 with *Vicious Doctor*. Later, he joined *Nikkatsu* and starred in many of that company's most outrageous features, including **Female Bondage Torture {aka Hanging Lust}** (1984).

Popular **Kemi Ichiboshi** is once again the *violated younger sister* here. The part requires no special research by Miss Ichiboshi; she has established a career from a procession of similar roles. She could play this part in her sleep.

This film also features sultry **Michiyo Mako** who co-starred with actor **Yuichi Minato** in many movies during the first wave of Japanese *pinku eiga* (**Some Stories Of Adultery: Love Dream** [1967] and **Joys Of Adultery** (1969) to name but two). Some source books claim they are husband and wife.

A couple rowdy friends (**Yuichi Minato** and **Yasushi Matsuura**) abduct two sisters for a night of sex games. When the girls put up a fight, the festivities turn ugly.

RIPE COLLEGE GIRLS:

GOOD AT LICKING (1983)

[Kanjuku Joshidaisei: Oshaburi Jozu]

director: Kazuhisa Ogawa

Mayumi Sanjo • Kayoko Sugi

and **Ami Takatori**

Okura

★★

Kazuhisa Ogawa had contracted to do another *college girl* film after the success of his first one (**Sex Campus: Seduced College Girls** [earlier in 1983]). This project was announced and promoted accordingly, featuring a wildly suggestive title — obviously concocted by the marketing department of **Okura**. Apparently, director **Ogawa** never told anybody that his storyline had changed. In tandem, none of the executives cared enough to come up with a new title. But there's not a college girl to be found in this movie, let alone college girls who are good at licking.

Rather, this is the story of a young runaway (**Mayumi Sanjo**) who gets picked up by a middle-aged man. At first they conduct their detached sex rituals and then become friends. Through him, Mayumi begins to understand her father and decides to return home.

RIPE IN THE NET (1967)

[Ami No Nakano Boko]

director: Koji Wakamatsu

Masayohi Nogami • Akemi Wakahara

Ema Langstrom • Tom Taylor

Wakamatsu Productions

★★½

A violent soap opera as racial tensions flare in a sleepy fishing village after the rape of a young girl, Tokiko (**Akemi Wakahara**), by a Scandinavian sailor. Beautifully shot in Cinemascope by director **Wakamatsu**, from his own script.

RIPE SEX PLAY: TINGLE

see *Spotlight Section: Kazuhiro Sano*

RIPE WOMAN:

RICH FOREPLAY (1990)

[Jukujo: Nomitsuna Zengi]

director: Takaharu Suzuki

Kinichi Kusumi • Mami Ogawa

and **Jiro Take**

Shintocho

★★½

This authentic *smell-of-life* tale finds a married couple (**Kinichi Kusumi** and **Mami Ogawa**) operating a small printing company in the suburbs. Money troubles erupt. So the wife uses her body to help finance the business. When the husband learns about her whoring, he gets angry and runs away from home. The wife closes the company but keeps a printing press. She becomes a counterfeiter with a young employee who is sweet on her.

RIPPED VIRGIN (1968)

[Hikisakareta Shojō]

director: Giichi Nishihara

Tamaki Katori • Hiroshi Yajima

Aoi Productions

★★½

High School girl Masami (**Tamaki Katori**) is sexually assaulted by a

masked rapist. She later discovers, to her horror, that the attacker is really her boyfriend Shimura (**Hiroshi Yajima**).

Despite the exploitive storyline the execution is surprisingly refined, especially when one realizes this film is directed by **Giichi Nishihara**, Japan's sleaziest movie-maker (*i.e.*, **Please Rape Me Once More** [1976], **Grotesque Perverted Slaughter** [1976], *et al*). But it's still not much to get excited about.

ROMANTIC TALE:

OTOMI AND YOSABURO (1972)

[Ensetsu: Otomi Yosaburo]

director: **Akira Kato**

Keiko Tsuzuki • Hiroshi Gojo

Nikkatsu

★★½

Based on a famous Japanese folk story, but spiced up for the *pinku eiga* market. Otomi (**Keiko Tsuzuki**) is the mistress of a yakuza boss, but she's in love with the son of a rich merchant. When the criminal big-shot discovers that he's the butt-end of a love triangle, he sends a tough-guy to kill her. Otomi is bound-n-gagged and thrown into the lake. Boyfriend Yosaburo flees the territory to avoid persecution from the yakuza gang. Meanwhile, Otomi is rescued from her watery grave by a fisherman. She joins Yosaburo in Edo and, seemingly, they are destined to live happily ever-after.

The biggest difference between the traditional tale and this *Nikkatsu* version lies with Otomi herself. She's no longer the innocent *virgin* kidnapped by a gang of ruffians. For this go-around, Otomi is a promiscuous tart who will sleep with anybody if the occasion should arise. And it arises quite often.

ROOM OF SHAME (1982)

[Chijoku No Heya]

director: **Kazunari Takeda**

Yuki Kazamatsu • Shinobu Tsuruta

Toshiyuki Kitami • Akio Kaneda

Nikkatsu

★½

More inept junk from director **Kazamatsu Takeda**, in a story which vacillates wildly between black humor and turgid soap opera antics. If there's any value to this project, it lies in scripter **Takuya Nishioka's** thought-provoking concept of distorted love. But director **Takeda**, himself, handled the controversial subject matter more effectively in his **Housewife's Experience: Tenement Apartment** back in 1975.

After an accident, taxi driver Shinobu (**Shinobu Tsuruta**) becomes impotent. His wife, Chizuru (**Yuki Kazamatsu**), is sexually frustrated by this situation. One evening, Shinobu invites co-worker Murata (**Toshiyuki Kitami**) and girlfriend Sawai (**Akio Kaneda**) to his house for drinks. He shows them a home-made video tape of his sex life {from back when he was virile}. As the husband had anticipated, Murata is stimulated by the video and stops by the next day to seduce his wife. But Shinobu hadn't planned on her falling in love and running away with the man.

Actress **Yuki Kazamatsu** is best known for her various **Female Teacher** roles {see separate listing}. But she also worked with director **Takeda** in his previous – more effective – venture **Embraced By The Dark** (earlier in 1982).

ROOTS OF SEX (1967)

[Sei No Kigen]

aka **Roots Of Lust**

director: **Kaneto Shindo**

Taiji Tonoyama • Nobuko Otowa
Kayo Matsuo • Hideki Hayashi
 Shochiku

★★½

Middle age crazy. Big-budget opus dealing with a 40 year old family man (**Taiji Tonoyama**) who has an affair with a young girl (**Kayo Matsuo**). Unlike *pinku eiga* released by the independent studios, this *Shochiku* film concentrates on the drama surrounding the illicit romance rather than dwelling on lurid details.

The message is also *socially sanctioned*. While **Shindo** obviously sympathizes with the middle-age man, the major emphasis is on the unhappiness caused by his indiscretion. Ultimately, this is an unimportant film for director **Kaneto Shindo** who made the legendary horror film, **Onibaba** in 1964, and went on to helm **Kuroneko** in 1968. Earlier in 1967, he also wrote the script for another *Shochiku* erotic film, **Sleeping Beauties** {see separate listing}.

ROPE AND BREASTS (1967)

[Nawa To Chubusa]

director: Shintaro Kishi

Hiroshi Ikaida • Keiko Niitaka

Michiyo Saito • Joji Nagaoka

Kanto

★★½

Shintaro Kishi, the first king of sado-sex films (e.g., **Whip And Skin** [1968], **Lynch And Rope** [1967], *et al*), directs an unusual S&M feature here. In this one, the sadist is a woman.

Ichitaro (**Hiroshi Ikaida**), recovering from a mild heart attack, is afraid of his dominatrix wife (**Keiko Niitaka**). He finds excuses to stay away from home so he won't have to face her firm hand. Eventually, he falls into the arms of a docile bar hostess, Yumiko (**Michiyo Saito**). But queen

bitch Setsuko discovers his infidelity and she captures the little bird for a special torture session of whips and ropes, with husband Ichitaro stuck in the middle.

ROPE AND BREASTS¹ (1983)

[Nawa To Chibusa]

director: Masaru Konuma

Nami Matsukawa • Izumi Shima

Nikkatsu

★★

A full ten years after director **Masaru Konuma** first incorporated S&M themes into **Nikkatsu** pink films with his **Afternoon Affair: Kyoto Holy Tapestry** {see review for background information}, he is still churning out the same kind of film.

The subject matter has become very exploitive. Nudity is more prevalent. And torture is now the *plot* rather than an element within an intricately structured storyline. But, basically, the misogynist message is still quite sweeping.

In this one, a group of wealthy entrepreneurs torment captured girls. There is heavy concentration on bondage (and whip games) plus some pandering enema segments. The most salacious finds beautiful **Nami Matsukawa** floating in a large goldfish bowl as she empties her bowels for the leering crowd of old geezers.

¹This film has no relationship to **Shintaro Kishi's** 1967 movie by the same name.

ROPE AND CHAIN (1969)

[Himo To Kusari]

director: Sei Funada

Risa Minakami • Nobuo Kaneko

Daitoh Hoei

★

Cheaply made fetish movie. A sadist (**Nobuo Kaneko**) keeps a girl locked in his basement and entertains himself with evenings of torture.

ROPE AND SKIN (1979)

[Dan Oniroku Nawa To Hada]

director: Shogoro Nishimura**Naomi Tani • Yuri Yamashina****Shohei Yamamoto • Junko Miyashita**and **Tatsuya Hamaguchi**

Nikkatsu

★★★½

Woman gambler Okoma (**Naomi Tani**) retires from the yakuza world and takes a two year furlough. But when she returns back home, Okoma discovers the big boss has been assassinated and his daughter is having trouble keeping things in line against a rival gang. In a standard Western Movie motif, Okoma decides to avenge the family. She recruits her own gang, starting with a former lover (**Shohei Yamamoto**) who happens to be an expert knifeman. However, after a scrimmage, bad-guy bossman (**Tatsuya Hamaguchi**) captures Okoma and tortures her sadistically until she manages to escape. After the big battle, which eliminates all the rival gang and most of her own, Okoma wanders out of town, victorious but alone.

This is **Naomi Tani**'s last film, followed by her self-imposed retirement. "I never wanted to disappoint my fans by showing an unflattering face," she said in an interview for *Asian Cult Cinema* #19 in 1998, "That's why, after my retirement from cinema, I have always refused to do a *comeback*. I want to exist in the audience's memory as a *forever blooming flower*. Nobody is free from aging. Even at 31, I was passed the peak of a woman's beauty, which is usually considered 28." Regardless of her altruistic decision, pink fans have long lamented her retirement.

The screenplay, based loosely on an *Oniroku Dan* story, is written by **Isao Matsumoto**, a celebrated *Toei*

scripter. Many critics noted the similarity between this film and the acclaimed Matsumoto *Toei* yakuza movies of the same period. **Naomi Tani** plays the role as inspired by **Junko Fuji** (the female gambler from *Red Peony* series [1968-1972]), in fact even her name "*Okoma*" means *Red Cherry*, in a non-too-subtle homage. And **Shohei Yamamoto** does his best *Ken Takakura* imitation.

This is the first *Nikkatsu* "period" *pinku eiga* in many years. At one time, the studio alternated almost equally between modern and historically themed films. But accelerating production costs limited *Nikkatsu*'s output to mostly contemporary ventures in the late '70s. For this production – the ultimate farewell performance – the studio spared no expense.

ROPE COSMETOLOGY (1978)

[Dan Oniroku Nawagesho]

director: Shogoro Nishimura**Naomi Tani • Aoi Nakajima****Katsu Yamada • Akira Takahashi**

Nikkatsu

★★ (or ★★★)

Following the success of **Shogoro Nishimura**'s S&M opus, *Lady Black Rose* also with **Naomi Tani** {earlier in 1978}, he developed this unconventional junket into canine discipline written by *Oniroku Dan*.

Kanako (**Naomi Tani**) accepts an invitation from her ex-lover, a lesbian named Tomoe (**Aoi Nakajima**) to attend an art exhibition. When she sees the paintings, mostly by Tomoe's artist husband Isaku (**Akira Takahashi**), she is surprised that they sport an S&M motif, with Tomoe as the model. Lady Kanako is both impressed with husband Isaku's craft and curious about their personal

relationship. One day the wife invites Kanako to accompany her to the *gym*, where she is undergoing tutelage on becoming the ideal female dog. After the session, Kanako is also intrigued by the program and she signs up for lessons. Meanwhile her husband Ei-ichiro (**Katsu Yamada**) has hired a detective to find out what's going on with his wife. After discovering the truth, he is angry and dumps her in the middle of a landfill. But then...

...the movie ends with a shot of Ei-ichiro walking his dog. Or at least, the audience thinks it's his dog. The camera then slides down the leash to reveal it's really his wife, Kanako, crawling around on all fours. Naomi the spaniel?

ROPE HELL (1978)

[Nawa Jigoku]

director: Koyu Ohara

Naomi Tani • Nami Aoki

Hirokazu Inoue • Hitoshi Takagi

Nikkatsu

★★½

After getting side-tracked by the highly successful **Pink Tush Girl** (also 1978), **Koyu Ohara** returns to his predilection for S&M entertainment (*i.e.*, he previously helmed the renowned **Naomi Tani** hits **Fairy In A Cage** and **Fascination: Portrait Of A Lady** [both 1977]). While this one may not be as polished as his previous ventures, it still benefits from **Ohara's** exquisite eye.

Akiko (Naomi Tani) is the daughter of a recently deceased yakuza boss. The clan's future falls on her shoulders; she must run the operation. Meanwhile, Hanamura (**Hirokazu Inoue**), the self-appointed head of a new gang, has been awaiting such a windfall so he can take over the territory. Hanamura hires a Hitoshi (**Hitoshi Takagi**), a gangster expelled

from the Hono Clan after trying to seduce **Akiko**. The spurned toughguy captures the fair lady and takes her to Hanamura's hideout. The two men torture her mercilessly until she learns to enjoy her masochistic role and prefers not to return to her clan.

The **Oniroku Dan** story is a moderate variation on all his previous scripts, perhaps a bit more unpalatable. This time his message is disturbingly clear. *If woman is introduced to the joy of submission she will choose it over any other need to express herself.*

ROPE LADY BLACK HAIR

see **DARK HAIR VELVET SOUL**

ROPE SLAVE

see **OFFICE LADY ROPE SLAVE**
and **FEMALE TEACHER**
ROPE SLAVE

ROPE TORTURE (1984)

[Dan Oniroku Nawazeme]

director: Ikuo Sekimoto

Miki Takakura • Kaori Takahashi

Nikkatsu

★★

The golden age of *roman porno* is over. After more than a decade, **Nikkatsu** has been trounced at their own game. With the immediate acceptance of video tape machines in the early '80s, the AV (*Adult Video*) market boomed in Japan. Pink fans ignored theaters, preferring instead to watch in the privacy of their own homes. In order to compete against the plotless, cheaply made sex videos, **Nikkatsu** dedicated their production output to a steady stream of SM product (previously their most popular boxoffice draw). The decision kept them viable for a few more years, until they finally gave up the ghost in 1988.

Miki Takakura, the SM starlet who replaced **Nami Matsukawa** as the favorite flavor of the month, plays a young faithful wife who is "trained to be a pig." After an indiscretion with a younger man, her jealous husband disciplines poor Miki. He teaches her how to become the pig that she really is.

The movie is directed by competent **Ikuo Sekimoto** who cut his teeth on delinquent action movies {e.g., **Sukeban: Duel** [1974] and **Toei** sex films {**Lewd Genroku** [1975], *et al*} He preceded this opus with the decidedly better **Nikkatsu pinku eiga**, **Empress** [1983]. Mr Sekimoto would later re-join **Toei** for higher-class erotica like **Whorehouse Women: Fighting For Survival** [1994] starring **Sukeban Deka** girl **Yoko Minamino**.

ROPE SISTERS:

STRANGE FRUIT (1984)

[Nawa Shimai: Kimiyona Kajitsu]

director: **Shun Nakahara**

Makoto Yoshino • Naomi Hagio

Nikkatsu

★ ½

After writing a successful, multi-dimensional screenplay for **Girl And The Wooden Horse Torture** (1982), **Takashi Ishii** went through the motions again for this eccentric S&M opus about a weary door-to-door salesman who meets a pair of beautiful but sadist sisters. Ishii claimed that the director removed all the "nuance" from the screenplay, converting it into a provincial torture fest. His argument did not fall on deaf ears at the studio; the executives gave Ishii the opportunity to helm one of his own scripts, **Angel Guts: Red Dizziness** (1988), a few years later.

Director **Shun Nakahara**'s tenure with **Nikkatsu** is indeed strange. He

originally graduated with honors from prestigious Tokyo University, majoring in literature. He could have snagged a job with any studio, but instead he chose the infamous **pink Nikkatsu**. His debut film, **Candidate For Seduction** (1982) was praised in the press as a "mature, honest drama about erotic relationships." He then proceeded to crank out a number of reprehensible projects {e.g., **Slave Contract: Whip And High Heels** [1982], **Dirty Sisters' Barber Shoppe** [1983], *et al*} which forced the critics to re-assess their original acclaim. Nakahara left **Nikkatsu** in 1985 joining **New Century Producers** where he concentrated in youth oriented comedies.

ROPER FROM HELL series

[Jigoku No Roper] 2 episodes

Released during the peak of the SM bondage craze, this *series* breaks the rules. Rather than focusing, yet again, on the dark and depressing ambience of **Oniroku Dan**'s vision for the genre,¹ these films create a heroic vigilante who merely wants to punish some bad girls for doing him wrong. This *everyman* captured the imagination of many pink fans

The Roper (played by **Shiro Shimototo**) is an average middle-age man is gets robbed and assaulted by a gang of delinquent girls. He is badly injured; in fact, Shiro loses an eye in the scrimmage. He vows to take revenge against the She-Devils and their leader (**Hiromi Saotome**) by using the girls as guinea pigs in a variety of rough B&D sessions. Shiro visits an SM club and he hires a professional trainer to teach the techniques of pain and bondage. Then the eye-patched Roper is finally prepared for his vengeance. He captures the gang members and keeps them in his

private torture chamber, mercilessly tormenting them while the soundtrack reverberates the *Spaghetti Western*-influenced theme song **Roper From Hell**.

The success of the film inspired a sequel, **Bondage SM: 18 Years Old**. In this one, the Roper learns that his female adversaries have gone back to their street-bopping ways. In a plot much like an S&M hybrid of the **Death Wish** movies, Shiro makes the girls pay for their crimes. Severely.

Shinto announced plans to produce a third **Roper** film, but contractual problems kept it from being produced. The **Roper From Hell** movies are:

► **Hanging**

Upside-Down Bondage (1985)

[Sakasa Tsurushi Shibari-nawa]

director: **Shuji Kataoka**

Hiromi Saotome • Yutaka Ikeshima
and **Shiro Shimomoto**

★★★



► **Bondage SM:**

18 Years Old (1986)

[Kinbaku • SM • 18-sai]

director: **Shuji Kataoka**

Shiro Shimomoto • Hiromi Saotome

★★½

The above titles are **Shinto**

'*Oniroku Dan*, long recognized as the king of S&M, is a novelist who joined **Nikkatsu** in 1974 as scripter for the **Naomi Tani** films (beginning with the hit **Flower And Snake**) and spanning for more than a decade. Most of his films followed a rigid formula with regards to plot and character development. These movies became the prototype for the S&M genre.

THE ROSE

AND THE WHIP (1975)

[Bara To Muchi]

director: **Saburo Endo**

Akemi Nijo • Hirokazu Inoue
and **Yuri Yamashina**

Nikkatsu

★★★

Akiko (Akemi Nijo) is a highly acclaimed photographer. But her fame has caused a serious strain on the relationship with her husband (**Hirokazu Inoue**). He is intimidated by Akiko and no longer wants to have sex. One day, she accidentally sees him masturbating. Akiko is sensitive to his despair; she will do anything to help him. So what does she do? ...the same thing as any good wife in that situation, of course. She kidnaps a girl (**Yuri Yamashina**) and takes her home. Akiko then ties the girl up, and begins a vicious S&M performance for her husband who becomes sexually excited by it. On to the happy ending – after lots of whips and tortures, husband Hirokazu is able to perform sexually with Akiko again.

As absurd as the plot may be, it's perfect for **Akemi Nijo**. Her calculating sexuality may not have been conducive for the **Apartment Wife** series (she was quickly replaced after starring in only one entry, **Afternoon Bliss** [1972]). But this is the kind of role that makes the actress shine, immersed in moral ambiguity, hiding behind a mask of deceit. Can she be trusted or not? **Chusei Sone** initially captured Ms **Nijo**'s chimerical personality in his highly successful **Professional Sex Performers: A Documentary** (early 1974). Now, director **Endo** is continuing to tap the same goldmine.

ROUGE

see **ANGEL GUTS: ROUGE**

RUNA'S CONFESSION:

"MEN CRAWLING

ALL OVER ME" (1976)

[Runa No Kokuhaku:

Watashi Ni Muragatta Otokotachi]

director: **Koyu Ohara**

Runa Takamura • Rumi Tama

Tsutomu Yuzawa • Shin Nakamaru
Nikkatsu

★★★

Director **Ohara** is one of *Nikkatsu*'s most underrated filmmakers, finally recognized in the late '90s for his forays into pop art (as accentuated by this movie and his previous minor masterpiece, **White Female Cat** [1975]). He was easily the studio's hippest director, interminably mixing contemporary music and fashionable events-of-the-day within the traditional *pinku eiga* format. This film, spurred by previous *jitsuroku* {docu-dramas} ranging from **Professional Sex Performers** (1973) to **Gypsy Rose** (1974), was a natural for Ohara. And its success influenced many more music-business sexposes for Nikkatsu over the years (the most popular of which was *Tatsumi Kumashiro*'s award winning **Oh! Women: A Dirty Song** in 1981).

This one is based on the real-life story of **Runa Takamura**, a member of the pop group *Golden Halves* (so named because it consisted of three girls from mixed parentage, half Japanese and half American). According to this sleazy account, while Runa (played by the real **Runa Takamura**) was working at a go-go dance-club she was scouted by a music promoter more interested in "getting into her pants" than hearing her sing. After *putting out* to the right people, she became a member of the **Golden Halves**. Throughout her career, Runa is continually being accosted by men and she eventually turns to drugs (adding credence to the music biz slogan-for-success "*depends on who you blow or who you do blow with*").

After a few years of the "fast life," she lost her health and popularity. The group was disbanded by a shyster manager. And now, as the movie

seems to verify, Runa is attempting a comeback as an actress for *Nikkatsu*'s *pinku eiga*.

Other *Nikkatsu* Docu-Dramas might lean towards the fictional (*e.g.*, **Naked Resume: True Story Of Kazuko Shirakawa** [1973]) but this one seems to hit reality on the head, obviously benefited by Ohara's chic direction. The *tab-sin* {tabloid cinema} films became a *Nikkatsu* stable, often garnering large mainstream audiences depending, of course, on the central character and how popular he or she had been in the first place. This was a fitting start to the genre, as **Runa Takamura** {and the *Golden Halves*} were a well-known singing group with numerous hits to their credit. They were also featured in many hit films, most significantly **Alleycat Rock: Sex Hunter** in 1970.

This is not, however, Ms **Takamura**'s debut in pink films. Previously in 1976, she made **Cloistered Nun: Runa's Confession** also for *Nikkatsu*.

SACRED MOTHER

KANNON (1977)

[Seibo Kannon Daibosatsu]

director: **Koji Wakamatsu**

Eiko Matsuda • Taiji Tonoyama

Keizo Kanie • Renji Ishibishi

★★★½

In a remote fishing village, the daughter of a wealthy landowner becomes immortal after she eats the flesh of a mermaid. She proclaims her divinity and takes residence in a rural shrine where she initiates a sexually-oriented religious cult. Calling herself *the mother of Buddha*, this goddess shares her "carnal essence" with a string of men who come to worship her (the lovers include a quirky cross-section of society from a nuclear scientist to an Ainu Indian,

from a right-wing activist to a survivor of the Hiroshima Holocaust). She willingly gives herself to the lusty pilgrims but none of her immortality transfers to them. The goddess becomes increasingly melancholy as her loyal followers grow old and die while she continues to live unchanged.

This one is considered among **Wakamatsu's** best movies {see *Spotlight Section: The Pink Godfather*, page 287}. Japanese film enthusiasts have called it a "text book example" for the use of metaphor and symbolism in contemporary cinema. Much has been written by the critics about how the village represents a microcosm of the Japanese society. And how the plight of the cultural minorities is reflected through the parade of cultists and misfits as they seduce the earth mother, possessing her carnality but never her essence. On an even broader political spectrum, the film has been interpreted as a call for *Isolationism* as a way of life.

SACRIFICE

see **YOUNG LADY ASHIYA**

The SACRIFICE (1985)

[The Ikenie]

director: Go Ijuin

Shiko Shima • Fujiko Suetsugu

Misa Kamijo • Ai Kitamura

Nikkatsu

★★½

Three filmmakers, **Genji Nakamura**, **Ryuichi Hiroki** and **Hitoshi Ishikawa**, teamed together under a single alias, **Go Ijuin**, to director a series of brutal S&M pictures in the mid '80s. Most of them were produced by *Nikkatsu*. Some {e.g., **Captured For Sex 2** [1986]}, however, were spawned by their own **Yu Productions**. **The Sacrifice** is their

first collective project {see **Director Appendix** for individual outings}.

Despite the reprehensible storyline and visual atrocities, the movie is surprisingly well made. Its sinister tone permeates the production, adding a horrific quality to the proceedings. But despite the high production standards and convincing performances, be warned: this is very rough entertainment and not recommended for the casual viewer.

Actor **Shiko Shima's** calm, calculating demeanor transcends his sadist role. He has the ability to mesmerize his victim, lulling her into submission. His persona is not unlike that of a snake, hypnotic and dangerous. In real life, he is the self-proclaimed *King Of S&M*, a former Tokyo newspaper editor who quit the corporate rat race in 1980 to pursue his eccentric interests. Shima became a *bondage technician* for *Nikkatsu* and started publishing a magazine called **SM Sniper**. A couple years later, he opened a private club, *Shima's Torture Chamber*, specializing in erotic SM performances {the movie **Sexual Abuse** was filmed there}. He also starred in **Captured For Sex 2** [1986] and numerous self-directed AV productions. In an interview for *Asahi Geino* newspaper, he said: "I have trained more than 3500 girls, including jobs for private clients who didn't know how to handle their women." **Shiko Shima** is a pseudonym; he graduated from Tokyo University under his real name, **Kazuyuki Watanabe**, in 1974.

Sacrifice tells the story of an SM trainer (**Shiko Shima**) who gives his masochist girlfriend (**Fujiko Suetsugu**) a *perfect* Christmas present. The gift? A new candidate (**Misa Kamijo**) for their "super hard" S&M play.

SADA ABE,

A DOCU-DRAMA (1975)

[Jitsuroku: Abe Sada]

director: Noboru Tanaka

Junko Miyashita • Hideaki Ezumi

Nagatoshi Sakamoto • Yoshie Kitsuda

Nikkatsu

★★★★

Easily, this is director **Noboru Tanaka's** masterpiece (of the same calibre as his award winning **Rape And Death Of A Housewife** [1978]). And it's generally considered one of the five best **Nikkatsu** films from their *Roman Porn* period. Unfortunately, the movie remains virtually unknown outside of Japan. And **Tanaka** can blame director **Nagisa Oshima** for that.

In 1976, **Oshima** released his own multimillion dollar version of the same story called **In The Realm Of Senses** {see separate review}. His controversial production, complete with hardcore [XXX] scenes, garnished all the attention in the International marketplace.

But **Noboru Tanaka's** film is amazingly good, definitely worth the watch. It's the true story of Sada Abe (**Junko Miyashita**), born into a rich merchant's house circa 1930. She is banished for loosing her virginity after being raped by a college student. Sada wanders to the city where she becomes a geisha and meets Kichizo (**Hideaki Ezumi**) the owner of a popular *ryotei* [upper class restaurant]. Although he's married, Kichizo becomes obsessed with Sada. And they began a legendary lovemaking session which lasts from April 23 until May 7. During their notorious coupling, they push the borders of their lust to the extreme. After a series of sado-sex games involving strangulation, Kichizo gives Sado the permission to kill him. She does and then,

in a declaration of love, slices off his penis. Sada carries the decaying member around until she is finally arrested.

Director **Noboru Tanaka** made many films for **Nikkatsu** {also see the second and third parts of this *Showa* trilogy, **Walker In The Attic** [1976] and **Beauty's Exotic Dance — Torture!** [1977]} and later he moved to **Toei** {**Noboru Ando's Journal Of His Escape And Sex Memories** [1979] among others}. Actress **Junko Miyashita** enjoyed the recognition she got from her **Nikkatsu** films. Long considered a **Nikkatsu** queen, she was the star of the everpopular **Apartment Wife** series. This movie is one of her best.

SADA ABE III

see **SEXY DOLL: SADA ABE III**

SADISTIC VIOLENCE

TO TEN VIRGINS

see **TOKYO BATHHOUSE HAREM**

SAGANO INN (1987)

[Sagano No Yado]

director: Hiroshi Shima

Junko Mihara • Kenichi Kaneda

Shinjiro Ebara • Hideo Sunazuka

Nikkatsu / Daiwa International

★★½

Here's a film which received attention solely because of **Junko Mihara's** involvement; she was a *idol* starlet who finally agreed to bare it all for the screen. Junko plays traditional dollmaker Ryoko in this bittersweet love story set in the romantic village of Sagano. The movie opens with Ryoko meeting an art dealer named Hiragaki (**Kenichi Kaneda**). They quickly fall in love and a short time later fall into bed.

But the tone is not as breezy as audiences had expected. A sadness per-

meates the movie. As the couple's relationship begins to crumble, they can't do anything to escape the impending doom. Instead, Ryoko and Hiragaki are pawns manipulated by destiny. *"Whatever happiness we had was a stolen moment, a blink in God's life."*

SANCTUARY AT NOON

see **OFFICE LOVE**

SANCTUARY

IN THE NIGHT (1973)

[Yoru No Kinryo-ku]

director: **Keichi Ozawa**

Hitomi Kozue • Ayako Ichikawa

Hyoe Enoki • Naomi Oka

Nikkatsu

★½

Sukeban Mako (**Hitomi Kozue**) rescues a young terrorist Kamijo (**Hyoe Enoki**) and then takes him into safe hiding. She recruits her sister to help tend to his wounds while she plans the boy's escape into Beirut. Meanwhile, detectives are sniffing around making it impossible to move Kamijo from his sanctuary. Eventually, Mako and Kamijo become lovers, but then she discovers he is also having sex with her sister.

Director **Ozawa** seems obsessed with these overly simplistic tales of women taking care of rebel youths. His previous film, **Love Affair In Purgatory** (also 1973) has an wearisomely similar plot.

SCANTY-PANTY DOLL:

PUNGENT AROMA (1984)

[Scanty Doll: Nugitate No Kaori]

director: **Toshiyuki Nizutani**

Kaoru Oda • Koichi Ueda

and **Ren Ohsugi**

Nikkatsu

★★

Perhaps, the most noteworthy as-

pect here is it's written by **Masayuki Suoh** (the future highly-acclaimed director of *Shall We Dance?* [1996]). The script, while satirical and clever in spots, is also crude and sophomoric {i.e., a aberrant preoccupation with soiled underpants}. The "art theater" crowd would not be amused.

Shukichi (Ren Ohsugi) is a 10th-generation owner of a female underwear store which was originally founded during the Edo period. Daughter Aya (**Kaoru Oda**) assists dad by opening a lingerie coffee shop¹ to promote his product. The new enterprise becomes wildly successful. One of her best customers is **Muramatsu (Koichi Ueda)** who works in the marketing department of a big *Victoria Secret*-like company. **Muramatsu** visits the coffee shop everyday, accumulating new ideas, and soon he becomes romantically involved with Aya. However **Muramatsu** harbors a secret. He's a pervert, an underwear thief, who gets arrested one day while visiting the coffee shop. In the midst of the fracas he leaves a note for Aya which reads: *Thank You, my Scanty Doll*. She is heartbroken to learn that **Muramatsu** never loved her at all, but was only attracted to the lingerie.

This one is much lighter than **Toshiyuki Mizotani's** earlier projects. He was nicknamed *Pink Demon* after the release of his debut **Lust Hunting: Office Lady Rape** (1982). **Raped With Eyes** (also 1982) remains his most famous project.

¹A *lingerie coffee shop* is a variation of the *nopanty kissa*, a coffee shop where the waitresses don't wear underpants. The word "scanty" was very fashionable in 1984. It referred to skimpy T-Back underwear. Today, the term has become obsolete.

SCARLET HAIR

see **CRIMSON-HAIRED GIRL**

SCARLET PROSTITUTE:**STABBING** (1981)

[Akai Shoufu: Tsukisasu]

director: Genji Nakamura**Yuka Asagiri • Atsushi Imaizumi
and Maria Satsuki**

Million Films

★★★½

A prostitute, Yuka (**Yuka Asagiri**), witnesses one of her clients getting killed by the yakuza. Then the gangster boss, thinking the girl has drugs stolen from the gang, sends his torpedoes to find and eliminate her. But soon they discover that she is, in fact, blind. This doesn't stop the mobster from his plans of snuffing her out, but one of the hitmen has fallen in love with her and decides to play the *Prince Charming* routine.

Despite the goofy plot, it's quite effective in the capable hands of director **Nakamura** who relishes in high-level tension punctuated by intricately drawn characters. He is very convincing at depicting this prostitute's lifestyle — a disabled woman with no other chance of independence, no other way to survive alone in the world. Ironically, in a cheap — but forceful — sequence near the end of the film, Yuka regains her sight just as her boyfriend gets killed. This contrast of hope and despair swells inside her, causing the girl to privately masturbate during his funeral ceremony. The controversial segment has a exotic yet melancholy effect on the audience. Even the most calloused viewer will become misty-eyed.

Director Nakamura continued his parade of quality independent projects, amassing over a hundred motion pictures (see *Spotlight Section*) before joining *Nikkatsu* in 1983 for **Beauty In Rope Hell** and the hit gay movie **Legend Of the Big Penis** (see separate listings for both). He is gen-

erally considered one of the most important pink filmmakers of the '80s.

SCENT OF BREASTS (1967)

[Chibusa No Kaori]

director: Satomi Kawashima**cast: no listing / documentary**

Okura Eiga

★★½

Unlike many other "documentary" sex films of the late '60s (*e.g.*, **Teenage Sex Problems** [1968], **Ken-suke Sawa's Hole** [1967], *et al*), this one appears to be the *real thing*. It's a relatively short (67 minutes) celebration of the female anatomy — specifically the chest area — flaunted by a bevy of *regular people*.

A "noted" clinical doctor opens the film with a lofty explanation of how the "female of our species produces a distinctive scent which emanates from the mammary glands after she becomes excited or sexually stimulated." Following his brief but erudite introduction, the film sheds its scholarly pretense. The remaining hour is a smorgasbord of tit shots, some in crowded places (subways, street corners, bus stations) with others behind closed doors.

SCENT OF A SPELL (1985)

[Masho No Kaori]

director: Toshiharu Ikeda**Mari Amachi • Johnny Ohkura****Yuki Kazamatsuri • Choei Takahashi**

Director's Company

★★★

Here's a *pink* mystery which succeeds because of the intricate characterizations and clever script. "**Takashi Ishii's** script was terrific. I have a fond memory of that production," said filmmaker Ikeda in an *Asian Cult Cinema* interview. "This is the film which determined my direction. It's the step which led me to

Evil Dead Trap.” The story deals with a newspaper editor Esaka (**Johnny Ohkura**) who rescues a girl, Akiko (**Mari Amachi**), as she tries to commit suicide. They begin a relationship and are soon living together. She tells Esaka of her “*fear*.” Apparently, there’s an abusive husband out to do her harm. Esaka is anxious to marry the girl but first he decides to go and convince the husband, Takimura (**Choei Takahashi**), to grant a divorce. Then, after he meets with Takimura and his mistress (**Yuki Kazamatsuri**), Esaka gets a totally different scenario concerning the “abusive” allegations. He starts to think that maybe his angel isn’t as innocent as she seems to be.

For the trivia buffs, this is the only major movie scripted or directed by **Takashi Ishii** which doesn’t feature *Nami* and *Muraki* as the names of his leading characters.

SCENT OF A VIRGIN (1967)

[Shojo No Ketsumiyaku]

director: Osamu Yamashita

Naomi Kaga • Hiroko Fuji

Masayohi Nogami • Shinobu Uryu
Kanto

★★

Here is **Osamu Yamashita**’s debut as a director, after a brief acting stint (he starred as Marquis De Sadao in **Koji Wakamatsu**’s **Dark Story Of A Japanese Rapist** [1967]).

Scent Of A Virgin — while an excessively sleazy incest tale — is not as sadistically prone as Yamashita’s later projects (e.g., **Torturing Widows** (1969), **Cruel Punishment For Female Infidelity** (1969), *et al*). Akiko (**Naomi Kaga**) dumps her lover, step-brother Yukino (**Hiroko Fuji**), and begins bedding her natural brother Yutaka. This leads to some expected sibling rivalry.

SCENT OF

A YOUNG WIFE (1967)

[Wakazuma No Nioi]

aka Newlywed Confession

director: Hitoshi Kataoka

Kaori Aihara • Reiko Ohtsuki

Okura Eiga

★

Originally planned as the bottom of a *Okura Eiga* triple feature, this throw-away *pink film* clocks in at a paltry 65 minutes. **Kaori Aihara** tries her best, but only succeeds in delivering another wooden performance, the kind of unimpressive acting that would later relegate her to second-banana roles for most of her career. Here, she’s a young bride who inadvertently attracts the attention of neighborhood playboys while her husband is on a business trip.

SCRAP: A LOVE STORY (1984)

[Sukurappu:

Aru Ai No Monogatari]

director: Koji Wakamatsu

Shoujo M • Kazuo Ando

Wakamatsu

★★½

A 14 year old girl is an exponent for free sex in this titillating story by legendary director **Koji Wakamatsu** {see **Skeleton In The Closet** [1965] for overview}. She shares an apartment and usually a bed with one or both of her male roommates, a college student and a journalist for a men’s magazine.

Actress **Shoujo M** can’t act, but she was popular in Japan for awhile in the early ‘80s, mostly due to an underground picture book and this movie. She later went into adult videos. Her name *Shoujo M* is Japanese for *Girl M*.

SEA OF GENKAI (1976)

[Genkai-nada]

director: Juro Kara
Noboru Ando • Jo Shishido
Jinpachi Nezu • Reisen Li
ATG

★★★★

Director **Juro Kara** is founder of *Red Tent*, a major avant-garde theater in Tokyo. This is his directorial debut, a crime film heavily laden with *pink* sequences. In fact, this movie caused *Eirin* to restructure its rating system. Previously, the rating board had only two classifications *General* {a conventional mainstream motion picture} and *Adult* {a pink film recommended for audiences 18 years of age and older}. With this movie, "*Restricted*" {recommended for junior high school audiences and older} rating was added to the options.

The story opens during the chaos of the Korean War. The main character is a poor medical student named Kondo (played by former yakuza **Noboru Ando**). He and his friend, Sawaki (**Jo Shishido**) go to Korea and join the American Army, volunteering for the task of gathering the dead bodies. However, their actions are not motivated by humanitarian intentions. Rather they rob the dead bodies, rape the village women and even enjoy some necrophilia.

Fast forward 25 years to modern Japan, where these two rogues are still involved in illegal operations, including female-slave trafficking. They discover one of their captured girls, Shunsen (**Reisen Li**), is the daughter of a woman they had killed in Korean. But the gangsters discover this information too late, she has already organized the group of whores to rebel against Kondo and his yakuza cronies (including a young **Jinpachi Nezu**) in a bloodbath finale.

SEARCH FOR

A TRUE VIRGIN (1968)

[Jun Shoji Shirabe]

director: Kinya Ogawa
Koji Satomi • Risa Arakawa
Kako Tachibana • Naomi Tani
Okura Eiga

★★★

This one is probably the best of **Kinya Ogawa's** sex films, at least, it benefits from a better-than-average cast and some fairly interesting camera work. However, it's still typical of most low-rent *Okura Eiga* productions; the story is quite insignificant — little more than an excuse for a collection of starlets to shed their clothes.

In this one, designer Yuji Satomi (**Koji Satomi**) is trying desperately to gather a stable of "pure and fresh" girls to model his new line of spring clothes. But, of course, he soon discovers that a good virgin is hard to find. Future *Nikkatsu* queen, **Naomi Tani** plays Michiko Kuga, one of the potential super models who turns out to be less than innocent.

SEASON FOR RAPISTS (1969)

[Chikan No Kisetsu]

director: Shinya Yamamoto
Hiroshi Izumida • Naomi Tani
Kyoza Fuyuki • Kemi Ichiboshi
Tokyo Koei

★★

An old man (**Kyoza Fuyuki**) and a masseur (**Hiroshi Izumida**) team up to rape women in a busy shopping district. Among their victims are **Naomi Tani**, future *Nikkatsu* queen (see *Fairy In A Cage* (1977), *Wife To Be Sacrificed* (1974), *et al*) and **Kemi Ichiboshi** who was raped and assaulted in *Raped Virgin's Diary: Female Beast* the previous year.

Irresponsible erotica from *Tokyo Koei*.

SEASON OF LUST:**A TRAIL OF HONEY FROM
AN 18 YEAR OLD (1973)**

[Yokujo No Kisetu:

Mitsu O Nuru 18-sai]

director: Kazunari Takeda**Hitomi Kozue • Aoi Nakajima**

Nikkatsu

★

Eighteen year old Ena (**Hitomi Kozue**) isn't aware of it, but her body has a special "supernatural" power. She is capable of rejuvenating a man who has lost his sexual proficiency. One day, after going to the hospital for an abortion, she meets a man who had become impotent after failing in a double suicide attempt. Well, the rest is painfully obvious...

This movie is an embarrassment for actress **Hitomi Kozue** who was thrown into the part following the immediate success of her debut film, **Gypsy Rose: A Docu-Drama** (also 1973). A string of bad movies like this one and **Red Light District: Woman In The Honmoku Brothel** (1975) forced her to tear up the exclusive contract with *Nikkatsu*. She became a "free agent" in 1976 after her *Women In Prison* trilogy {see **True Story Of A Woman In Jail**} but never found the stardom promised by her *Gypsy Rose* performance.

SECRET ACTS**INSIDE FOUR WALLS**see **SKELETON IN THE CLOSET****SECRET AFFAIR (1967)**

[Himegoto]

director: Takeo Takagi**Kiyoshi Kinami • Mika Yuki****Junko Yamamoto • Miki Hayashi**

Kanto

★★

Yurika (**Mika Yuki**) is a geisha

with a great scam. She is secretly providing scandalous information to the gossip tabloids about her clients who happen to be prominent citizens.

▶ **SECRET BOOK:****TURBULENT CLOUD (1974)**

[Hihon: Midaregumo]

director: Shogoro Nishimura**Jun Midorikawa • Yuri Yamashina****Junko Miyashita • Osamu Tsuruoka**

Nikkatsu

★★★

▶ **SECRET BOOK:****SLEEVE AND SLEEVE¹ (1974)**

[Hihon: Sode To Sode]

director: Akira Kato**Junko Miyashita • Morio Kazama****Hitomi Kozue • Hirokazu Inoue**

Nikkatsu

★★½

¹The actual meaning behind "Sode To Sode" (sleeve and sleeve) is *two people unintentionally brushing sleeves as they pass one another*. The phrase implies a chance meeting which could be part of a divine destiny.

▶ **SECRET BOOK:****PEELED EGG (1975)**

[Hihon: Muki Tamago]

director: Shogoro Nishimura**Hitomi Kozue • Mariko Hoshi****Junko Miyashita • Osamu Tsuruoka**

Nikkatsu

★

For the first entry in the *Secret Book* trilogy [*Turbulent Cloud*], the story takes place in the beginning of Japan's Showa Era (1925) and is based on an unexpurgated pornographic book written anonymously during that period. However, the script is more the brainchild of director **Nishimura** than the illicit ramblings of the unknown *Midaregumo* eroticist. In transporting the book to the screen, the filmmaker takes certain liberties — including artistic license with time and locale.

Bohemian student Shunji (**Osamu Tsuruoka**) attends the prestigious Tokyo University {called by its original name Empire University, here}. Studies come naturally to him; Shunji is more interested in bedding the two sisters (**Jun Midorikawa** and **Yuri Yamashina**) who run his boarding house. And sex is plentiful. Shunji, a licentious lover, enjoys their succulent bodies in every room of the place. Then during summer break, Shunji returns to his hometown where he resumes an affair with Oshin (**Junko Miyashita**), his childhood sweetheart, now married to somebody else. Shunji and Oshin slip away to the hot springs for a sexual liaison, but her husband finds out. He follows them and then beats the unfaithful woman while Shunji is forced to watch.

Perhaps it's obvious, but the *frollic-n-fantasy* atmosphere created by director **Nishimura** is more important than the thin story of Shunji's sexual escapades. Prolific filmmaker **Akira Kato** tackles the sequel by adding more story to the proceedings. *Nikkatsu*, anxious to recapture the same buzz, claimed #2 [*Sleeve And Sleeve*] was also based on a classic erotic novel of yore. However, in reality it was written by *Seijun Suzuki*'s scripter **Yozo Tanaka**. At least this time the characters are unique and there's a semblance of motivation behind their actions. But don't expect bells and whistles. **Kato** is a plodding director who likes to take his time, occasionally bringing the story to an abrupt stop while allowing his camera to linger on some bare skin. Unfortunately, Mr Kato is not a very creative director {see *Crazy For Love* [1971] or *Do It Again Like An Animal* [1981]} but sometimes he lucks out and gets a good script.

A novelist is hired to teach English to the daughter of a friend. After reading two stanzas of Shakespeare aloud, he rapes the girl on the floor. The friend's wife sees the assault and is excited by it. She later tries to seduce the writer, but — alas, a chastity belt firmly protects this woman's virtue. The poor wife has been relegated to a life of abstinence ever since her husband took ill. The young author promises to help her. He visits town to get the necessary information from a locksmith. But he's side-tracked by a sexy bar hostess and ends up in her bed. Eventually, the spurned wife gets revenge by cutting off his legs, forcing him to stay with her.

The third — and final — entry in this series [*Peeled Egg*] came the following year, with **Nishimura** back in the driver's seat. Once again, a writer is the central character. Tsuruta (**Osamu Tsuruoka**) can't keep his pants buttoned. He has an affair with his best friend's wife (**Hitomi Kozue**) and a slew of professional whores. At the same time, his best friend is screwing around with a female writer named Kimiko (**Mariko Hoshi**). Tsuruta's wife Tsuneko (**Junko Miyashita**) initiates a lesbian affair with the same female writer. Meanwhile, Tsuruta's house is ransacked and robbed; the nanny gets raped. Wife Tsuneko happens to see the break-in. She's excited by it and is immediately attracted to the gang leader, which leads to some rough sex on the dining-room floor.

The third entry is a sad end to an interesting series. The entire gag of *musical partners* gets very old, very quickly.

**SECRET BRUTALITY
OF FEMALE TORTURE** (1969)

[Zannin Maruhi Onna Zeme]
director: Kaoru Umezawa
Hachiro Tsuruoka • Setsu Shimizu
and Koji Satomi

Nihon / Mukai

Inspired by the success of *Teruo Ishii's Joys Of Torture* series (1968+), filmmaker **Kaoru Umezawa** (former assistant director for *Koji Wakamatsu*) embarked on his own variation for the newly formed *Mukai Productions*. Like Ishii's *Ero-Gro* features, this is an omnibus movie featuring three different short stories dealing with misogynist themes. Perhaps the biggest difference between this film and the more popular *Joys Of Torture* series lies in characterization — or rather, lack of it. Ishii spent a considerable amount of time developing stories and sympathetic *heroines* who were unduly punished (*ie.*, tortured) for their indiscretions. On the other hand, **Umezawa** isn't particularly concerned with the *why*, merely the *how*. Rather quickly, his victims are introduced. Their stories are capsulized in a brief dissertation before a "sympathetic" inquisitor and, then, it's on to the torture. There's little to recommend except for the sheer brutality of the proceedings if, in fact, that passes for entertainment.

SECRET CHRONICLE:

CRIMSON GODDESS

IN PARADISE (1973)

[Maruhi: Gokuraku Aka-benten]

director: Chusei Sone
Yuko Katagiri • Meika Seri
Ryo Yamamoto • Kibaji Tankoba
 Nikkatsu

★★½

Chusei Sone fills this Edo period piece with an abundance of street-smart characters. The two most notable are, of course, the leading

ladies (girls?) **Yuko Katagiri** and **Meika Seri** playing Okon and Oshina, respectively. They are friends, but cut from different cloth. While Okon is a naive and innocent girl, ignorant of the *sins of the flesh*, Oshina is the town slut. As the story progresses, both girls befriend two shogun samurai and get involved in an illegal trafficking scam.

A witty comedy, well-written, with threads of black humor. It's much more successful than director **Sone's** previous **Delinquent Girl: Alleycat In Heat** (1973) which also starred **Yuko Katagiri**. Here the starlet is, once again, playing a very familiar role — that is, the young chaste virgin in a compromising situation — but **Sone** manages to make it appear fresh. Not an easy job since Ms **Katagiri** has worn this cliched demeanor to a nub.

SECRET CHRONICLE:

OPENING THE DOORS TO

THE SACRED ALTAR (1972)

[Maruhi Benten Gokaicho]

director: Kazunari Takeda
Mariko Jun • Kyuzo Hayashiya
 Nikkatsu

★★½

The Japanese title {*Benten Gokai-cho*} is an obvious *double entendre* comparing the double doors of an altar's tabernacle and the thigh's of a woman. This lowbrow humor is arguably *too* obvious for the classy — albeit sleazy — production at hand. This is a smart debut project from **Takeda**, a filmmaker who would become a prolific studio director with *Nikkatsu* for more than a decade.

A samurai lord (**Kyuzo Hayashiya**) returns to his own rural providence after spending a year in decadent Edo, where he picked up a number of vices ranging from gambling to

promiscuity. He comes back with a number of treasures, including a beautiful woman gambler named Okon (**Mariko Jun**). Together, they open a casino/brothel inside the royal castle. And soon they suck the money (among other things) from the gullible community. Even the lord's top advisor falls under the lusty charms of Okon. In the midst of the carnal excess, the young lord is mysteriously murdered, thus turning the focus of the film into a provocative whodunit.

There is no relation between this film and *Nikkatsu's Secret Chronicle* trilogy (1973-74).

► **SECRET CHRONICLE:**

PROSTITUTION MARKET (1972)

[Maruhi: Joro Ichiba]

director: Chusei Sone

Yuko Katagiri • Aiko Kano

Nikkatsu

★★★



► **SECRET CHRONICLE:**

TORTURE HELL (1973)

[Maruhi: Joro Seme Jigoku]

translation:

Prostitute Torture Hell

director: Noboru Tanaka

Rie Nakagawa • Yuri Yamashina

Hijiri Abe • Moeko Ezawa

Nikkatsu

★★★



► **SECRET CHRONICLE:**

SHE-BEAST MARKET (1974)

[Maruhi: Shikijo Mesu Ichiba]

translation: **Lusty Beast Market**

director: Noboru Tanaka

Meika Seri • Genshu Hanayagi

Sakumi Hagiwara • Junko Miyashita

Nikkatsu

★★★½

This *Nikkatsu* trilogy deals with the prostitution racket in Tokyo (#1),

Edo (#2), and Osaka (#3). The first one [*Prostitution Market*], under **Chusei Sone's** clever direction, tackles the subject in a light, frivolous way. It's rather like a *Mel Brook's* attempt, a satirical yet leering look at life inside a 19th century geisha brothel.

Yuko Katagiri is young girl Kita who enters the field as a novice, but she quickly learns her trade. The film deals with a series of unusual "johns" and their varied efforts at gratification. Especially funny are Kita's attempts to satisfy an enormously fat sumo wrestler who ends up clumsily wrecking the place and an odd session involving a man with warts that balloon when he's ready to climax.

The second film [*Torture Hell*] is a grimly serious entry from director **Noboru Tanaka**, mixing sacred ceremonies with erotica. It deals with a temple in Edo used by the royalty for their sexual liaisons. Female novices are introduced to "the extremes of passion" all in the name of religion. **Rie Nakagawa** plays the "death goddess," so named because all her lovers tend to die mysteriously.

Tanaka continues the series with #3 [*She-Beast Market*], but he moves the setting to Osaka's *Kamagasaki* district and changes the setting to modern day. The film received good reviews from mainstream critics, praising Tanaka's distinctive cinematography (a unique blend of stylish color and stark black-and-white camerawork). Kudos were also given for Tanaka's unique casting. Besides the usual *Nikkatsu* starlets (featuring a cameo by queen **Junko Miyashita**), this movie includes popular cult poet **Sakumi Hagiwara** in a notorious role. He commits suicide by exploding a gas-filled inflatable sex doll, killing a gang of yakuza at the same time.

The motion picture stars perennial bad girl **Meika Seri** (arrested on a truckload of real-life drug-related charges over the past 20 years) and former classical ballerina **Genshu Hanayagi** who gravitated to *Pink Films* in protest of her reprimand from the snooty "Performing Arts" hierarchy for her feminine activist stance. She horrified audiences with the now-famous scene from this movie: "It's only a hole," **Hanayagi** says as she inserts a cigarette into her vagina and smokes it.

**SECRET DOCUMENT OF A
WOMAN'S PRISON**
see **WOMAN'S PRISON** series

**SECRET HONEYMOON:
RAPE TRAIN** (1977)
[Maruhi Honeymoon: Boko Ressha]
director: **Yasuharu Hasebe**
Toshi Kato • **Noriaki Abe**
Natsuko Yashiro • **Tokuko Watanabe**
Nikkatsu

★★★

After his graphically disturbing {and highly controversial} **Rape! 13th Hour** (also 1977), director **Hasebe** took a couple steps back and delivered a film more in line with *Nikkatsu's* concept of *roman-porn* {romance pornography}. **Hasebe**, one of the *Nikkatsu action filmmakers* in the '60s, had a difficult time adjusting to the *pinku eiga*. His films always had a rougher edge than his peers, usually with more emphasis on conflict and strife (e.g., **Naked Seven** [1974], **Sukeban Deka: Dirty Mary** [1974], **Rape!** [1976], *et al*). But this time around, despite the absurdly lurid title, he writes and directs an erotic film emphasizing warmth and human drama.

Fuyuhiko (**Toshi Kato**) and Haruo (**Noriaki Abe**) attempt an armored

truck robbery but they botch the job. During their escape, they snatch a bride for hostage and take off in her car. In the excitement, she crashes the car into a river, but all three survive the wreck. They take refuge in a freight train where they enjoy a *menage a trois* as the travel aimlessly across Japan.

Some critics were quick to point out the similarities between this film and **George Roy Hill's Butch Cassidy And The Sundance Kid** (1969). While such a resemblance may be intentional, there are also strong similarities to other American films. For example, the conclusion immediately conjures up images of **Midnight Cowboy**. Just as **Rizzo** dies before seeing Miami Beach, Haruo also expires before they reach the finale destination.

**SECRET OF
THE COLLEGE GIRLS:
PART-TIME SEX PROS** (1974)
[Maruhi Joshidaisei: Sex Arbeit] director: **Koyu Ohara**
Masumi Jun • **Hitomi Kozue**
Reiko Maki • **Masahiko Arima**
Nikkatsu

★★

Here is a sequel of sorts to **Ohara's College Girls: Sex Equation**, a hit from 1972. Although this film isn't as coherent as the earlier one, it compensates for the plot holes with exuberant and endearing performances from starlets **Jun**, **Kozue** and **Maki**, the three college girls. "Deliciously dizzy," as described by one critic at the time.

After college professor **Obayashi** (**Masahiko Arima**) accidentally falls from a window and injures his head, he becomes a sex pervert. The teacher loses his job after exposing himself in the girls' bathroom. Three

coeds, the forementioned heroines of this comedy, want to help Professor Obayashi. They feel sorry for him and decide to support him financially. The girls take on part-time jobs at a gynecologist's office. But they're awful at being nurses, disrupting the clinic and causing a chain reaction of hairbrained mishaps. In the meantime, the professor slips out of the house and leaves town. He's later arrested for peeping in a nearby prefecture.

SECRET OF A FEMALE TEACHER
see **FEMALE TEACHER'S SECRET**

SECRET OF

A NEWLYWED WIFE (1980)

[Tanshin Funin:

Niizuma NoHimitsu]

director: Shogoro Nishimura

Maiko Kazama • Osamu Tsuruoka

Hide Ezumi • Izumi Shima

★★

Maiko Kazama is the *Nikkatsu* starlet of the '80s, different from the many cutesy-cutesy girls which populated the studio's later films. Initially, *Nikkatsu* built the company on the "queen icon," through such conspicuous movie stars as **Kazuko Shirakawa**, **Setsuko Ogawa**, **Junko Miyashita**, **Yuko Katagiri** and **Naomi Tani**. But with the surprise retirement of **Naomi Tani** in early 1979 {see listing for *Rope And Skin*}, the prestigious line of *Nikkatsu* royalty had come to an end.

Filmmaker **Shogoro Nishimura** discovered and nurtured **Maiko Kazama**, apparently attracted by her earthiness. He wrote and directed this movie to emphasize that quality. She's not necessarily a beautiful woman, but she "smells of sex" and quickly became known as *Horobosu* {the devourer}. Through her films

and private life, Ms Kazama cultivated the reputation as a she-beast who could *and would* devour every man. She was also generally considered the best actress of this period. She is generally regarded as the fourth *Nikkatsu* queen.

This movie, however, is nothing special. It's merely a vehicle for Maiko, like a cinematic photobook. She plays a frustrated and horny newlywed who is left at home alone too often. Her husband's job forces him to travel a lot and she finds herself in one adulterous affair after another.

Maiko Kazama followed this debut film with her popular **The Woman Who...** series. The first entry, **The Woman Who Cries (1980)**, was also directed by **Shogoro Nishimura**.

SECRET OF

ONE SUMMER (1979)

[Hitonatsu No Himitsu]

director: Kazunari Takeda

Etsuko Hara • Tokuko Watanabe

Hideaki Ezumi • Tomoe Hagiwara
Nikkatsu

★

Perhaps, rejuvenated by the critical success of his previous *Young Beast: Secret Pleasures* (1978), director **Takeda** concluded the time was right for this *pink* murder mystery. But everything about this film reeks of disaster. Ultimately, the erratic composition of the movie has made more than one critic wonder if the project was, in fact, finished before *Nikkatsu* threw in the towel and released it to the unsuspecting public.

Chihiro (Etsuko Hara) returns to her hometown to visit foster father, **Gunji (Hideaki Ezumi)**, on his death bed. While still in high school, she had been raped by the old man, so this isn't particularly a Kodak moment. Gunji pleads forgiveness for

the sexual assault. Yet, in an 11th hour confession, he denies an unrelated incident of killing his biological daughter. Seemingly, some years before, her body had been found in an animal slaughterhouse. Today, the slaughterhouse is gone, replaced by a mansion. In that elegant home lives a woman (**Tokuko Watanabe**) who is looking for the body of her husband who may or may not have committed suicide.

SECRET PLEASURES

see **YOUNG BEAST**

SECRET REPORT FROM A WOMAN'S PRISON

see **WOMAN'S PRISON** series

SECRET STORY OF A FEMALE DOCTOR IN TROUBLE

see **GREAT EDO**

SECRET WIFE (1973)

[Kakushizuma]

director: **Masaru Konuma**

Yuko Katagiri • **Kiyoshi Yoshida**

Nikkatsu

★½

Yuko Katagiri continues to play *mature* roles in an attempt to shed the *nubile* image, as established in her early Nikkatsu films like **Coed Report: Yuko's White Breasts** (1971). But, as she painfully proved in her previous attempt {**Night Spot: Drifting Flower** (late 1972)}, Ms Katagiri's acting ability doesn't match her bust size. She is, most certainly, out of her element here in this story of an obsessive schizophrenic. Without question, she was an exceptionally good tart in the earlier films, but now it's difficult to remember why there was such a fuss.

Kiyoshi Yoshida plays Sotaro, a popular television performer, who

manages a one-night stand with country-girl **Yuko (Yuko Katagiri)**. She falls madly in love with him, and he enjoys the home-spun attention. When Yuko agrees to a prenuptial contract demanding her silence about the vows and permitting Sotaro the luxury of an "open marriage," they wed in a secret ceremony. However, after a couple weeks of Sotaro's womanizing, Yuko is unable to handle the situation and she attempts to kill both her husband and herself. The resulting scandal costs Sotaro his reputation and career; Yuko is sentenced to a 3 year jail term. But when she gets released, they get back together and try to establish the marriage on a "firmer footing." And that's the essence of *roman porn* (romantic pornography) as originally visualized by the Nikkatsu executives.

Perhaps this film (or at least the *Secret Wife* title) was **Masaru Konuma's** private in-joke as he was secretly married to leading actress **Yuko Katagiri** during this time. A public wedding announcement didn't come until mid-1974, when rumors of the marriage started circulating in the tabloids. At that time Ms **Katagiri** announced that she had made a mistake and would be seeking a divorce. The marriage stumbled through numerous trial separations over the next six years. It officially ended in early 1981.

SECRET WISH (1976)

[Himegokoro]

director: **Katsuhiko Fujii**

Takako Kitagawa • **Mami Yuki**

and **Akira Nakabayashi**

Nikkatsu

★½

Filmmaker **Fujii** takes a break from his SM pictures (**Cruelty: Black Rose Torture** and **Oryu's Passion**:

Bondage Skin, both 1975) to direct this rudimentary coming-of-age movie. The approach is heavy-handed, with no social conscience whatsoever. Aside from the “*will-I-ever-get-laid?*” perplexity, there’s little depth to newcomer **Kitagawa**. Certainly, not enough to make an entire film.

High school girl Chie (**Takako Kitagawa**) has never had the opportunity to lose her virginity. Instead, she relieves her randy frustrations through creative masturbation techniques. Secretly, she yearns for a sexual liaison, but doesn’t know how to make it happen. Then, one day, she meets a young man (**Akira Nakabayashi**) on a train. He convinces her to go back to his house and finally her cherry is popped.

SECRETARY

ROPE DISCIPLINE (1981)

[Dan Oniroku

Onna Hisho Nawa Chyokyo]

director: Hidehiro Ito

Junko Mabuki • Jun Nakahara

Yumi Hayakawa • Akira Takahashi

Nikkatsu

★★

Director **Hidehiro Ito** enters the SM arena after his *Nikkatsu* debut, **Apartment Wife: Lust For An Orgasm** in 1979. This isn’t a badly made film, just derivative of so many previous *Oniroku Dan*-scripted projects. Nothing distinguishes it from the other post-*Naomi Tani* ventures. This is essentially the same plot as **Hell Of Roses** and **Portrait Of A Bound Girl** (both 1980). And certainly analogous of his next **Female Beautician Rope Discipline** (1982).

Secretary Sayo (**Junko Mabuki**) does some corporate snooping for her boyfriend, an upstart executive with a rival company. But she gets busted by the CEO (**Akira Takahashi**).

Poor Sayo is captured and taken to a private torture chamber in the corporate mansion. While the secretary gets punished, the bossman’s son (**Jun Nakahara**) becomes infatuated with her beautiful white skin and he assumes the disciplinary responsibilities. Between the floggings, stretchings, and wooden-horse tortures he finds time to cover her body in an elaborate tattoo.

SEDUCED COLLEGE GIRLS

see **SEX CAMPUS**

SEDUCTION OF EROS (1972)

[Erosu No Yuwaku]

director: Toshiya Fujita

Rie Nakagawa • Miki Kawamura

Hosei Komatsu • Takeo Chii

Nikkatsu

★★★

Director **Fujita** continues to explore the artistic boundaries of the contemporary *pinku eiga*, as conceived by the *Nikkatsu* think tank. Fujita was one of the studio’s veteran filmmakers {his directorial debut came in 1967 with **Juvenile Delinquent: Howling At The Sunrise**} who had climbed the corporate ladder since 1955, working as a cinematographer, scripter and assistant director for many of their mainstream projects. In 1971, after directing two exceptional installments of **Alleycat Rock** (e.g., **Wild Jumbo** and **Crazy Riders**), Fujita was given the opportunity of joining the newly developed pink division of *Nikkatsu* as a studio director. Under the new *roman porno* banner, he made sex movies which bordered on the aesthetic, quirky “little films” about relationships which benefitted immensely from his strong sense of characterizations.

This one is constructed like a stage play, with all the action limited to an

elaborate interior set. The locale is a seedy warehouse near Tokyo Bay; the people working there (and in some cases living there) have no place else to go. They are life's disenfranchised, people who've been living lies for so long that they don't remember the truth anymore {*i.e.*, the secretary still flaunts her diamond engagement ring even though everyone knows it's fake; a young laborer insists that he's taking college courses at night but he's really going to the boxing gym}. Sex is the only thing which keeps them alive, the only thing capable of breaking the daily monotony. But even the sexual liaisons are shrouded in deception. The hapless factory owner (**Takeo Chii**) is engaged to a female clerk (**Rie Nakagawa**), but whenever he's out of sight she's humping the rest of the staff.

There's a sense of anger permeating the film, obviously meant to challenge the viewer. But it's coupled with such helplessness that the two emotions contradict each other, leaving the audience with nothing but an uneasy feeling. The film is fascinating in a *Who's Afraid Of Virginia Wolf?* sort of way. Just don't expect a *pinku eiga* romp, as the title might suggest.

SEDUCTION OF FLESH (1968)

[Nikutai No Yuwaku]

director: **Giichi Nishihara**

Tamaki Katori • Joji Ohara

Noriko Chizuki • Masayoshi Nogami

Aoi Eiga

★

More instant trash from director **Nishihara** and this is one of his sleaziest, on par with later bad-taste classics like **Grotesque Perverted Slaughter** (1976). **Tamaki Katori** is no stranger to **Nishihara's** excesses;

she starred in many of his '60s efforts, getting raped in **Abnormal Reaction: Ecstasy** (1967), **Indecent Relationship** (1967) and again in **Ripped Virgin** (1968). The major difference between those films and this one is — within the brief 72 minute running time — she's raped not once but twice.

Young **Ryoko** is home alone after her rich husband goes away on a business trip. Very soon, brutish men come sniffing around like animals in heat. Two different men, on two different occasions, viciously attack and sexually abuse her. **Ryoko** is overwhelmed with shame and commits suicide rather than blemish her husband's reputation.

Perhaps there's a message. Maybe this is a modern parable about cultural complexities in Japan. But more likely — based on the gleeful sordidness of the abusive scenes — it's just another glimpse at **Nishihara's** seedy universe.

► SEDUCTION OF

THE WHITE ANGEL (1972)

[Shiroi Tenshi No Yuwaku]

director: **Katsuhiko Fujii**

Yuko Katagiri • Miki Hayashi

Masayoshi Nogami • Yoshio Adachi

Nikkatsu

★★



► SEDUCTION 2: EMBRACE OF THE WHITE ANGEL (1972)

[Shiroi Tenshi No Hoyo:

Yuwaku 2]

director: **Katsuhiko Fujii**

Yuko Katagiri • Hidemi Hara

Hijime Tanimoto • Tetsuo Komatsu

Nikkatsu

★★

In #1 [*Seduction of The White Angel*], country nurse **Yuri** (**Yuko Katagiri**, fresh from the popular

Coed Report series) moves to a big-time hospital in Tokyo. She is infatuated with staff doctor Oda (**Masayoshi Nogami**) and goes out with him, but quickly learns the ropes when the physician date-rapes her. The next day, Yuri learns another lesson after she accidentally interrupts the good doctor as he's having sex on the operating table with co-worker Saeko. Meanwhile, Yuri's childhood friend (**Yoshio Adachi**) is admitted to the hospital with a fatal disease. Nurse Yuri feels especially sorry for him, mostly because he's still a virgin. So that night, the girl sneaks into his bed and allows him to experience his first (and probably last) sexual climax.

For the loosely based *sequel* [**Embrace Of The White Angel**], **Yuko Katagiri** plays Fuyuko, a nurse in love with Tani (**Hijime Tanimoto**), a handsome surgeon at the same hospital. While out on a date in Tani's sportscar, they accidentally run over somebody. Instead of calling the cops, they try to work out a private settlement with the victim. It seems the injured guy wants to bof Fuyuko to seal the agreement. Without much hesitation, Tani consents because he's grown tired of Fuyuko and, on top of that, he's been secretly carrying on with Kumiko, the daughter of the hospital CEO. After the "carnal backseat negotiation," Tani dumps Fuyuko and makes his intentions towards Kumiko known. But, in typical soap-opera fashion, the new girlfriend has a serious illness and dies on the operating table. Once again, Tani goes to Fuyuko for affection but she doesn't take him back. Instead she seeks out the accident victim and starts dating him.

These two films were the first of many *nurse* oriented pink films from

Nikkatsu studios. In retrospect, they're better than many of the later ones (e.g., **Nurses' Journal: Nasty File** [1980] or **White Uniform Story: Violated** [1984]) because, if nothing else, director **Fujii** at least made an attempt to create fresh and — in some cases — likable characters. He continued making *pinku eiga* for the studio until the mid '80s; he's best known for a string of interchangeable S&M flicks (i.e., **Rope Slave** [1981] and **Sister Flesh Slave** [1976] *et al*); **Fujii** isn't a bad director, he's just not motivated beyond the basic minimum requirements.

SEIKO'S JUICY THIGHS:

ZOOM UP (1982)

[Seiko No Futomomo: Zoom Up]

director: **Koyu Ohara**

Mayumi Terashima • Jun Ueno

Jun Hamaguchi • Mari Kishida
Nikkatsu

★★★

Peeping-tom photography geek Toshihiko (**Jun Ueno**) happens to snap a very erotic picture of college girl Seiko (**Mayumi Terashima**). The more he gazes at that photo, the more he becomes totally obsessed with her. But prim-n-proper Seiko is in love with somebody else, an assistant professor at the university. Toshihiko whines to his best friend about how much he loves the girl and how horny he is. The friend makes Toshihiko feel better by allowing the boy to have sex with his girlfriend *{is this true friendship? or what!}*. Meanwhile, Seiko's heart is broken when she finds her teacher sleeping with another student. Toshihiko finds out about the professor's indiscretion and makes his play for Seiko. Ah, the ever-complicated game of love!

Following the success of his **Pink Tush Girls: Slinking Classmates**

(earlier in 1982), director **Ohara** delivered this playful music-biz parody using the same stars as the previous film, **Mayumi Terashima** and **Jun Ueno**. Although — to the casual international viewer — this silly story of collegiate sex may not seem like an entertainment parody, it none-the-less is. In Japan, the most popular singer is superstar **Seiko**, a snooty songstress brandishing an unparalleled list of smash hits. Initially, actress **Mayumi Terashima** was hired by *Nikkatsu* because of her uncanny resemblance to that singer. On the other hand, **Toshihiko Tahara** is Japan's the most popular male singer. There were rumors that these two mega-stars were secretly boyfriend/girlfriend. This is **Ohara's** spoof of those tabloid headlines.

The hit gave birth to two sequels. In the first, she's a college cheerleader. In the second one, Mayumi plays the daughter of a public bathhouse owner who tries to play cupid for her sister. Neither of these films employed the parody spirit of the original, opting instead to merely capitalize on Ms Terashima's *Seiko*-esque nude body.

the sequels:

► **SEIKO'S JUICY THIGHS:**

CHEERLEADERS (1982)

[Seiko No Futomomo: Cheergirl]

director: Yoshihiro Kawasaki

Mayumi Terashima • Yoko Morimura
script by Shusuke Kaneko



► **SEIKO'S JUICY THIGHS:**

PUBLIC BATH BEAUTY (1982)

[Seiko No Futomomo:

Onna-yu Komachi]

director: Shun Nakahara

Mayumi Terashima • Kaoru Mizuki
Koji Kobayashi • Makoto Kakeda

SENSUAL CLASSROOM:

TECHNIQUES IN LOVE (1972)

[Kanno Kyoshitsu:

Ai No Technique]

director: Noboru Tanaka

Mari Tanaka • Nobutaka Masutomi

and Ryoji Nakamura

Nikkatsu

★½

Arguably, **Noboru Tanaka** is the best director in *Nikkatsu's* pink stable, but he didn't gain that reputation by cranking out drivel like this.

High scholar Isao (**Nobutaka Masutomi**) is smitten with his teacher, Ikuko (**Mari Tanaka**). He masturbates everyday while brooding over the *impossible* relationship. But while Isao exercises his love muscle, Ms Ikuko is doing the "in-n-out" with her boyfriend, a teacher named Morimoto (**Ryoji Nakamura**). After this modest setup, the remainder of the movie is merely a collection of Isao's attempts to destroy the teacher's relationship and discredit Morimoto. Eventually, he gives up, succumbing to the ineffective shenanigans, and simply rapes the woman. *Win the battle but lose the war*, rings true. Teacher Isao leaves the school and marries her boyfriend.

SENSUOUS BEASTS (1972)

[Shinayakana Kemonotachi]

director: Akira Kato

Mari Tanaka • Naomi Tani
Shiro Hara • Toshihiko Oda
Nikkatsu

★

Perhaps the only significance of this film is it marks **Naomi Tani's** debut with *Nikkatsu*. The future *Roman Porn Queen* can be seen in a bit part as a frustrated nurse. But it's far from being consequential enough to recommend the film.

Sabu (**Shiro Hara**) is a yakuza underling devoted to gangster boss Ko-

roda. He agrees to break into a hospital and steal drugs for the gangster kingpin. During the caper, Sabu meets and befriends Yumi (**Mari Tanaka**), daughter of clinic owner. As it turns out, Boss Koroda double-crosses Sabu, and suddenly the young torpedo finds himself on the lam with Yumi.

SERIAL MASTURBATION:

DISORDER (1994)

[Renzoku Onanie: Midareppanashi]

director: Toshiya Ueno

Takeshi Ito • Hitomi Aikawa

and Shiro Shimomoto

Shinto

★★★

As usual (with *Shinto* product), this film has absolutely no relation to the embarrassingly inaccurate title. Instead, this is an energetic, anxious-to-please *pinku eiga* about a struggling actor who decides to spend a vacation in his hometown countryside village. Perhaps the old adage "*You can never go home again*" is ultimately true, but not in this instance. Through the trip he sees his life in a different light; his confidence is reaffirmed. And there are no masturbation scenes. Not one.

On the other hand {no pun intended}, the film does manage to generate some of the most powerful, authentic sex scenes since the golden age of *Nikkatsu*. A disturbing sequence depicts a middle-age farm woman getting raped and killed on the snowy mountainside.

SERIAL RAPE (1983)

[Renzoku Bokan]

director: Yojiro Takita

Ren Ohsugi • Kaoru Orimoto

Yuka Takemoto • Yukijiro Hotaru

Shinto

★★★

Ren (**Ren Ohsugi**) hasn't always been such a nice guy. His "hell-born" tattoo is vivid proof of a wild but distant lifestyle. In fact, about five years ago, he even attacked and raped a high school girl. But now, he's got a good, quiet job as a projectionist in a movie theater. One night, while unspooling an exploitation film called **Serial Rape**, he is shocked to see the villain has a tattoo identical to his. This is no coincidence, Ren immediately thinks. Rather, it's a personal challenge from the scripter who must have been the girl he raped years before. And, he rationalizes, she included this "obvious tease" to bring him out of hiding. He decides to find her and shut her up permanently.

This multi-layered thriller from director Takita is quite a departure from his other endeavors, a cavalcade of sex comedies (e.g., **Pink Physical Examination** and numerous entries in the original **Molester's Train** series). Actor **Ren Ohsugi** is quite effective as the projectionist with a guilty conscience who allows circumstantial evidence to turn him into a killer.

SERIAL RAPE: ATTACK!

see **DETECTIVE WITH**

SUNGLASSES (series)

SERIAL RAPE:

DIRTY DAYDREAM (1982)

[Renzoku Boko: Hakuchu No Inmu]

director: Shogoro Nishimura

Kaoru Mizuki • Makoto Yoshino

Waka Oda • Yusuke Koike

Nikkatsu

★

A serial rapist, dressed in black jogging attire, breaks into apartments during the day, raping the women inside. Hiroko (**Kaoru Mizuki**) becomes his next victim, getting rav-

aged repeatedly. Eventually the culprit falls asleep {apparently, an afternoon of rape-n-mayhem is quite tiring}. The apartment manager, after hearing the commotion, slips into the apartment to check things out. He realizes immediately that Hiroko — now fainted — has been sexually attacked. Seizing the opportunity, the manager also rapes the girl. The black-clad villain wakes up and attacks the encroaching bugger. In all the commotion, the serial rapist falls down the emergency staircase and dies. The manager is awarded a special good citizen award.

And director **Nishimura** — who used to be the best in *Nikkatsu*'s stable — sobs for the good old days. So does the audience.

SERIAL RAPE:

PERVERTED EXPERIMENT

see *Spotlight Section: Hisayasu Sato*

SEX BEFORE MARRIAGE (1968)

[Konzen Kojoki]

director: **Shinya Yamamoto**

Kazuko Shirakawa • Jun Shibakoji

Reiko Ohtsuki • Shusaku Muto

Tokyo Koei

★★½

Both **Shusaku Muto** and **Kazuko Shirakawa** gravitated to *Nikkatsu*'s *pinku eiga* in the early '70s after a string of less-the-successful sex flicks for *Tokyo Koei* in the late '60s. Miss Shirakawa became "the first queen of *Nikkatsu*," starring in their premier pink film *Apartment Wife* (1972) and many other ground-breaking sex films from that famous studio. Film-maker **Yamamoto** also became a studio director for *Nikkatsu*, committed to them for more than ten years.

But this film, *Sex Before Marriage*, is little more than a footnote in the careers of the players. It's an

overly simplistic film dealing with three female students and their attitudes towards sex and promiscuity. Shirakawa plays wide-eyed virgin Fusae exquisitely, while her friend Noriko (**Jun Shibakoji**) is the perfect high school slut.

SEX CAMPUS: SEDUCED

COLLEGE GIRLS (1983)

[Sex Campus: Okasareta Joshidaisei]

director: **Kazuhisa Ogawa**

Mayumi Sanjo • Mika Hijiri

and **Mimi Sawaki**

Okura

★★

Another entry in **Kazuhisa Ogawa**'s *college girl* series. And this one, like the others, also stars his regular cohort **Mayumi Sanjo** (e.g., *Ripe College Girls: Good At Licking* [also 1983], *et al*). She's one of three girls who band together for revenge against the men who raped them. However, don't expect *I Spit On Your Grave* here, because these girls didn't really mind getting raped in the first place. Their retaliation tends to be light-weight, along the lines of seducing a guy in front of his wife.

SEX CRIME (1967)

[Seihan]

director: **Kinya Ogawa**

Sachiko Inoue • Hachiro Tsuruoka

Miki Hayashi • Sanpei Nawa

Okura

★★

Pretty **Sachiko Inoue** plays a nude model who purposely tempts her photographer (**Hachiro Tsuruoka**) into a violent rape. The brutal sex excites Takada beyond anything experienced before and he becomes obsessed with capturing the ultimate S&M image on film. Rougher than most other **Ogawa** films.

SEX-CRIME COAST:**SCHOOL OF PIRANHA** (1973)

[Nikutai Hanzai Kaigan:

Piranha No Mure]

director: Shogoro Nishimura**Hitomi Kozue • Masumi Jun****and Ryoji Nakamura**

Nikkatsu

★★½

Shoen Beach is the *sex-crime coast*, a resort town plagued with trouble from juvenile delinquents gangs. The most vicious is the Red Piranhas headed by a brutal bitch named Rumi (**Masumi Jun** in a role similar to that in *Sukeban Sex Violence* [1973]).

One day, a vacationing city girl, Kyoko (**Hitomi Kozume**), drives her red sportscar to the beach where she is goggled by the gang. The boys work themselves into a sexual frenzy and they rape Kyoko. She escapes. The Piranhas decided to attack her house, a luxurious summer home where Kyoko is staying with a boyfriend and a few other couples. The gang invades the place, tying up the boys and raping the girls. During the assault, gang member Shinji (**Ryoji Nakamura**) and Kyoko inexplicably fall in love. He rescues her; they escape together. Gang leader Rumi is not happy over the betrayal and she wages an all-out search-n-destroy mission for the two lovers.

Many genre fans consider this film as the turning point in director **Nishimura's** career, as he shifted gears from character-driven sex dramas (e.g., the **Apartment Wife** series [1971+], **Affair In The Afternoon** [1972], and **Confessions Of An Adolescent Wife** [early 1973]) to rape-n-sadism themes which populated his many subsequent films (e.g., **Nurses Journal: Nasty File** (1980), et al). In all fairness, regarding this movie, *Nikkatsu* was simply exploit-

ing a genre which had become vogue in the marketplace, popularized by **Toei's Delinquent Boss** series (1968-1972). **Roger Corman's Wild Angels** [1967] was a major hit in Japan upon its release in 1969, thus opening the floodgates for an onslaught of similar American biker fare. Cult filmmaker **Teruo Ishii** also joined the melee with his **Detonation! Violent Riders** in 1975 and **Detonation! Violent Games** the following year. *Nikkatsu's pink* juvenile delinquency films mirrored a popular trend in Japanese cinema. They were just sexier — and rougher — than the competition.

SEX CRIMES (1967)

[Seihanzai]

director: Koji Wakamatsu**Ken Yoshizawa • Miya Kozuki****Ryosuke Uryu • Hatsuo Yamaya**
Wakamatsu

★★½

Filmmaker **Wakamatsu's** project just prior to his notorious **Violated Angels** (1967), and one of 8 motion pictures directed that year for his own studio, Wakamatsu Productions {see **Narcissus of Lust** for overview}.

This one is a haphazard thriller about a young caretaker (**Ken Yoshizawa**) at a snooty summer resort who rapes and sexually assaults a number of guests before he accidentally blows himself up in the tool shed.

SEX DOCUMENTARY:**RAPE AND ABUSE** (1983)

[Sex Document: Okashite Naburu]

director: Hiroki Hirakawa**Izumi Aki • Setsuko Tachibana****and Aya Sadagawa**

Gendai Eizo

★★★

Another film inspired by the success

of **Genji Nakamura's** *Bathhouse Documentary: Golden Lips* (earlier in 1984) emphasizes the "documentary gimmick" by refusing to identify the central character, instead, referring to this serial rapist as Photographer X. Oddly, however, the names of the *victims* are proudly flaunted in the credits.

This film-report exposes a photographer who rapes young women when they visit his studio for a photo session. He then blackmails the victims into compliance by threatening to show their nude pictures to people who wouldn't condone such things (*i.e.*, husband, parents, boyfriends, etc).

Director **Hirakawa** also went on to helm the similar **Prostitution Inquisition** (1983), a *non*-documentary which also stars **Izumi Aki**. Perhaps she was a "victim" who decided to become an pink actress. Or maybe this documentary is really a *docu-drama*.

SEX DRIFTER

see **HARD SCANDAL**

SEX DRIVE (1969)

[Sex Drive]

director: Shoji Shinagawa

Masayoshi Nogami • Setsu Shimizu

Kazuko Shirakawa • Mari Nagisa

Million Film

★★

A college teacher can't keep his pants zipped. Professor Katayama (**Masayoshi Nogami**) tries to balance relationships with his mistress (**Kazuko Shirakawa**), plus another teacher's wife (**Mari Nagisa**), and two different perky students, while attempting to keep his wife in the dark.

Although far from terrific entertainment — even within the lower expecta-

tations of the pink genre — the movie is a significant departure for actor **Nogami**. He spent his entire 25 year career, from **Abnormal Rape** (1968) to **Office Lady Rope Slave** (1981) playing a wide variety of nasty rapists roles. This time, however, all his bedmates are willing partners. Even more unusual is his '80s foray into gay films, starring in **Mansion Of Roses**, **Legend Of The Big Penis**, *et al* {see separate listings for all titles}.

SEX EDUCATION

MISTRESSES (1973)

[Sei-kyoiku Mama]

director: Akira Kato

Michiko Tsukasa • Masumi Jun

Rie Nakagawa • Yuko Katagiri

Nikkatsu

★★

Four young wives living in a urban apartment complex are all sexually frustrated because their husbands work ridiculously long hours. These women form a "club" and they pick up young teenage boys, taking them back home for special lessons in sex techniques. About halfway through the film, after the women seduce a few cherry boys, they take note of a young married couple who has moved into the complex. The four wives become excited as they contemplate the new opportunities, this time hoping to involve their husbands in the festivities. The women teach the "*ropes of sex*" to young groom while their husbands give "*special instructions*" to the blushing bride. The inevitable downside comes a bit later when the young couple finds their sex life has been destroyed by this experience as now they can only enjoy sex while people are watching them.

The most significant thing about this film is **Yuko Katagiri's** billing. Ap-

parently, *Nikkatsu* began losing interest in the young starlet; her co-starring status (fourth billed in the credit sequence) seems to prove it.

SEX HELL (1968)

[Seigoku]

director: Jiro Matsubara

Miki Hayashi • Mari Iwai

Tokyo Geijutsu

★½

Yet another prostitution tale from director Matsubara, no better nor worse than his many similar ventures, from *Loose Women* (1966) to *Flesh Hell* (1967). Once again two of his favorite sex actresses star in the leading roles.

SEX HELL:

see TRUE STORY OF
A WOMAN IN JAIL

SEX HIGHWAY:

WOMAN'S PARKING LOT (1974)

[Sex Highway: Onna No Chushajo]

director: Tadahiko Isomi

Yuko Katagiri • Marie Fuji

Nikkatsu

★½

Yumi (Yuko Katagiri) runs a small diner with her husband, a man 20 years her elder. They share dreams of – one day – having a big-time Drive-In Restaurant on a major highway. But Yumi is not a patient woman (girl?) and is frustrated by their near-poverty existence. In order to raise money for their swank burger palace, Yumi secretly begins a prostitution service. Big mistake! She quickly falls in love with one of her customers, Hiroshi, a temperamental student. This guy's not in love with her, but he's obsessed with the Yumi's body (maybe, he's just into young chicks, or — at this point in Ms Katagiri's career — chicks who

look young). Hiroshi asks the girl to divorce her husband and marrying him. *What to do, what to do...?* Yumi eventually confesses everything to her husband who is rightfully shocked but then forgiving, after he sees the nest-egg and learns they can open a brand new drive-in restaurant. (Exactly how many tricks did she turn?)

This film was a bad career choice for actress Yuko Katagiri who had finally managed to lose the “teenage bimbo type-casting” after starring in *Tatsumi Kumashiro's* highly successful *Wet Lust: Twenty One Strippers* (early 1974). Whatever points she made with the critics after that hit were quickly forgotten after this bomb. Even *Nikkatsu* — once again — lost interest in Yuko, relegating her to a *featuring* role for their next venture, *Female Ninja Magic: 100 Trampled Flowers* {see separate listing}.

Director Isomi had joined *Nikkatsu* in 1973 (e.g., *Married Woman: Smoldering Fire*), a veteran filmmaker from *Shoei Imamura Productions*. Bad scripts like this one forced him to leave the *pinku eiga* arena after only four features. He shifted to children's films, where he won numerous industry awards for his *Bird Of Africa* in 1975. Mr Isomi found a permanent home with *Toei's* educational film division in the '80s. He died in 1994.

SEX HOROSCOPE:

LOVE TASTING (1978)

[Seiai Senseijutsu: Sex Ajikurabe]

director: Chusei Sone

Junichiro Yamashita • Kenji Shiitani

Nobutaka Masutomi • Mami Yuki

and Tokuko Watanabe

Nikkatsu

★★

Three men, a *pink* director (**Ju-nichiro Yamashita**), a producer (**Kinji Shiitani**) and a scripter (**Nobutaka Masutomi**), follow the advice of their horoscope and get away for a "business" trip to a hot springs resort. After they settle in the inn, the filmmakers begin brainstorming. They decide "the one major thing necessary for the next movie is a great looking, but undiscovered starlet." And what better place to *interview* prospects than a hot springs resort? They pick up lots of candidates, including tourists and college students, strippers and hostesses. For a solid week the days are filled with a never-ending orgy. When the trip comes to a close, their huge hotel bill isn't the only debt. The men are horrified to learn the girls didn't come cheap.

This one is little more than a cotton-candy comedy, with a satirical bite. But, certainly, it has to be considered a secondary film for cult director **Chusei Sone**. During the same period, he was also moonlighting with small independent studios where he enjoyed a more *artistic* career. For example, in 1977, **Sone** also made **Hakata Kids' Innocence**, a light tale about a day in the life of three junior high school boys. At that time, some of the gossip papers ran pieces about **Sone's** quest to leave *pink Nikkatsu* for a more respected career. But apparently, his roman-porno projects paid the bills. He stayed with the studio — off and on — for fifteen years, until 1987. He has since retired from filmmaking.

SEX HUNTER (1980)

[Sex Hunter]

director: Toshiharu Ikeda

Erina Miyai • Ayako Ohta

Nobuyuki Inoue • Teruo Matsuyama

Nikkatsu

★★½

An aspiring ballerina, Miki (**Ayako Ohta**), is introduced to a former diva Akiko (**Erina Miyai**) who immediately takes the girl under her wing. Lady Akiko runs an elegant dance school, but in reality this is a House of Pleasure, catering to an elite clientele. All the girls are trained as *courtesans*, prepared to satisfy a man both intellectually and sexually.

The film follows novice Miki as she is introduced to rigid disciplinary techniques and then onto her experiences with many kinky customers. A year later, this aggressive, and rather unlikable, girl takes over the brothel and ousts Akiko.

Based on a notorious *gekiga* {erotic manga} by **Dirty Matsumoto**, director **Ikeda** constructed the film in the most vulgar ways possible. "**Sex Hunter** was my second movie for **Nikkatsu Studios** and they scolded me for that one," Toshiharu Ikeda said in an *Asian Cult Cinema* (#18) interview. "The big boss told me 'this company is dedicated to making roman-porno' — that was a catch phrase for *romance pornography*. He said I had forgotten to include the romance." As a penance, Ikeda was forced to direct the innocuous **Blue Lagoon** next {see separate listing}.

SEX HUNTER:

WET TARGET (1972)

[Sex Hunter: Nureta Hyoteki]

director: Yukihiro Sawada

Joji Sawada (George Harrison)

Hiroko Isayama • Miyoko Aoyama
and Akira Takahashi

Nikkatsu

★★★

Director **Sawada**¹ is a survivor from **Nikkatsu's** "action" days when he directed a handful of yakuza flicks

{e.g., **Attack! [Kirikomi!]** with **Tetsuya Watari** in 1970}, but he's best known for the scripts he wrote with **Atsushi Yamatoyo** (most notably, **Inflatable Sex Doll Of The Wastelands** [1967]). In 1972, he approached Nikkatsu with a *pinku eiga* idea which would combine the "rebel youth" format of his **Alleycat Rock** scripts with the studio's new *Roman Porno* line. Here's the result of that endeavor, capitalizing further on the racial tensions of **Alleycat Rock: Sex Hunter** (1970).

This time, there's a lead character who's a half-breed named Joji (played by **Joji Sawada** using the strange alias of **George Harrison!**). His sister is brutally raped by three American soldiers and, in shame, she commits suicide by hanging herself on the gate of the temple (in a particularly dramatic, grotesquely picturesque, scene). Joji wants revenge, vowing retribution by his own hands. But, after following the sketchy leads, he soon discovers the GIs have been relocated to the Vietnam war-front where they already met death (or worse, for example, in the case of a tough black soldier, he was rushed back to the states after being sexually dismembered).

It's a good looking movie, perhaps the epitome of *Nikkatsu's* slice-of-life format which populated many of their early pink films. Ultimately, the film is a morality play, a dramatic variation on the popular *karma* theme. By western standards, the plot and execution may seem symbolically heavy-handed.

¹**Yukihiro Sawada** befriended a talented young Japan University film student, **Toshihiro (Sogo) Ishii** in the late '70s. Together they made the movie **One Against 880,000** as Ishii's class project. It was released theatrically under the title **High School Big Panic** in 1978. Both Sawada and Ishii were jointly credited as the director.

SEX POEM: LEGEND OF THE SOAP BUBBLES (1988)

[Sex Manyo-shu:

Shabon-dama Densetsu]

director: **Tadafumi Tomioka**

Yumi Takiguchi • Koji Kagawa
and **Kanako Kishi**

Excess

★★

A bathhouse prostitute (**Yumi Takiguchi**) services a businessman (**Koji Kagawa**) who happens to come from her hometown. This causes the girl to develop special feelings towards him (as manifested in a better-than-average hand job). A few weeks later, after she's betrayed by her boyfriend, the girl decides to go back home and find the customer who lit up her life.

Typical of the kind of film produced by *Excess* in the shadow of financier *Nikkatsu*.

SEX REPORT

see **MY SEX REPORT: INTENSITIES**

SEX REPORT FROM A FEMALE PRIVATE DETECTIVE: HOUSEWIFE PROSTITUTION (1973)

[Onna Chosain Sex Report:

Shufu Baishun]

director: **Shinichi Shiratori**

Naomi Oka • Yuri Yamashina
and **Junko Miyashita**
Nikkatsu

★★½

Here's an enjoyable tongue-in-cheek sex actioner from director **Shiratori**. It is certainly a big improvement from his debut feature, **Love Affair On A Rainy Night**, a few months before. And this is a masterpiece when compared to his nondescript **Apartment Wife** sequels which followed in the mid '70s.

Being a private eye isn't fun or

glamorous, nothing like in the movies. This is especially true when the detective is a *woman*. Nobody takes her seriously. The *Honey Ohara Detective Agency* is on the bottom rung of the ladder, chosen for one worthless case after another. However, luck changes during a routine divorce investigation. PI Honey (**Naomi Oka**) discovers a housewife prostitution racket operating right under the nose of the police.

► **SEX RIDER:**

WET HIGHWAY (1971)

[Sex Rider: Nureta Highway]

director: Koretsugu Kurahara
Mari Tanaka • Ken Yoshizawa
Nikkatsu

★★



► **SEX RIDER:**

INJURED LUST (1973)

[Sex Rider: Kizudarake No Yokujo]

director: Koretsugu Kurahara
Mimi Sugihara • Masafumi Shiga
Nikkatsu

★★½

After an evening of sex games with her boyfriend, a girl (**Mari Tanaka**) is driving home when she accidentally hits a hippie hitchhiker. He pretends to be dead as he hopes to snatch a cheap feel. And she — thinking he's dead — decides to take him to her lakefront home where she can easily get rid of the body. Enroute, she is sexually assaulted by the pseudo-corpse. As she reaches an orgasm, the girl loses control of the steering wheel and both of them are killed in an accident.

Kurahara fared slightly better with the loosely based sequel, [*Sex Rider: Injured Lust*], another action oriented sex film for *Nikkatsu*. In this one, an older brother and his sister, Ichiro (**Masafumi Shiga**) and Sachiko

(**Mimi Sugihara**), rob a bank to find themselves under hot pursuit. In the middle of their adventurous escape, they become incestuously involved with one another. Then the two sibling lovers break into a jewelry store, looting the place and killing the security guard in the process. After this exhilarating escapade, Ichiro and Sachiko take refuge in a residential home where they meet a middle-age couple who are only interested in swapping partners. When the young lovers turn them down, the jilted swingers contact the cops.

These are *pink films* that would rather be an action pics, but they don't play very well in either venue. Director **Kurahara** made a number of gangster movies for *Nikkatsu* during the '60s, including *Delinquent Girl Mako* (1970), generally considered the last of the studio's old-wave actioners. But he did not fare well as a *roman porn* director, later joining his more famous brother **Koreyoshi Kurahara** {of *Antarctica* fame, 1982} as producer/ scripter for many television documentaries.

SEX SECRETS (1969)

[Sex No Shinpi]

director: Osamu Yamashita
Koji Satomi • Setsu Shimizu
Hiroshi Izumida • Kumi Hamamura
World Eiga

★★

Essentially, actress **Setsu Shimizu** vacillated between two types of character roles; she was either the *wide-eyed innocent school nymph* (as seen in *Mischief* [1967], *Abnormal Rape* [1968], *et al*) or the *icy modern girl* (*Mischief* [1967], *Coed's Sexual Labyrinth* [1968], *et al*). This time she's the ever-popular naive nymphet who discovers the wonders of sex from her insatiably horny boyfriend

Yasuo (**Koji Satomi**). Aside from the obvious, fun-n-frolic shenanigans, there's little else going on.

This is just one of many interchangeable films which helped establish Ms **Shimizu**'s popularity among the pink fans in the mid '60s. This was also the debut role for **Kumi Hamamura** who disappeared from *pinku eiga* shortly thereafter despite some initial notoriety.

SEX VIRGIN UNIT

see *Spotlight Section: Hisayasu Sato*

SEX WAR (1973)

[Hissatsu Irojikake]

director: **Katsuhiko Fujii**

Akemi Nijo • Ayako Ichikawa

Reiko Maki • Kyoko Kano

Nikkatsu

★★

The Showa Era (1925) has just begun, and yakuza families are attempting to restructure the prostitution business under their umbrella. A crime lord challenges an independent brothel by sending three dandy playboys for a match of sexual virility which will determine the status of the whores' "free enterprise."

The rules of the sex-war are simple, whoever climaxes first is the loser. The whorehouse accepts the fight by recruiting three of their *most frigid* prostitutes for the action. The "battle" ensues. After putting up a good fight, the ladies lose the scrimmage. News of their defeat travels fast. Freedom fighter Oiku (**Akemi Nijo**), who owes a favor to the madame of the brothel, rushes to the aid of the prostitutes. She returns the sexual challenge to the yakuza boss, personally taking on the three studs in a public match in the middle of the street. Oiku is victorious.

Katsuhiko Fujii is an adequate di-

rector, usually relegated to *Nikkatsu*'s second string, responsible for many unremarkable sequels (particularly in the **Eros Schedule Book** and **Apartment Wife** collections). He later gravitated to the studio's S&M line where he made his best films.

SEXUAL ABUSE series

(1985-1986) [*Sekkan*] 4 Episodes

By the mid '80s *Nikkatsu* was committed to a strict diet of SM fare. That was, the studio reasoned, the only way to compete against the onslaught of AVs (adult videos) flooding the marketplace. Although the decision undeniably kept *Nikkatsu* alive for a few more years, in the long run it was also the proverbial nail in the coffin. By the time the studio produced this series — which milked the ghastly *Mondo SM* genre for ticket sales — the most ardent fans had trouble supporting the company. And the critics no longer took *pink* giant seriously.

The first entry, directed by *Go Ijuin*, is the only one with any artistic merit. Filmed entirely inside *Shima's Torture Chamber*, a private "members only" club owned by self-proclaimed King Of SM **Kazuyuki Watanabe** (aka *Shiko Shima*), this is a live performance with **Fujiko Suet-sugu** as the MM girl {*masochist maniac girl*} and **Kurara** as the Sadist Queen. The session is a four camera shoot, edited professionally with adequate lighting.

Go Ijuin is a collective pseudonym for three notable directors, **Genji Nakamura**, **Ryuichi Hiroki**, and **Hitoshi Ishikawa**. Each of them have made movies for *Nikkatsu* (and other studios) under their individual names {see Director's Appendix}. But for this venture, and the previous *Nikkatsu* film, **Sacrifice** (also 1985), they

signed the projects as **Go Ijuin**. They left the studio after completing *Sexual Abuse*, forming their own company. As **Yu Productions**, they picked up distribution rights for some classic S&M titles and also made a few of their own. Their most famous in-house production would be **Captured For Sex 2** (1986), sometimes considered the quintessential example of SM exploitation {see separate listing}.

Despite **Go Ijuin**'s exit, **Nikkatsu** wished to continue the *Sexual Abuse* series. It was easy to produce on a minuscule budget, and accounted for big-box office returns. Sadly, it also was not much unlike the cheap AVs which the studio had so vehemently criticized. Their quest for quick bucks ultimately resulted in a negative backlash against the studio.

#2, [*Pleasure*], features new performers, MM girl **Yumi Mizuno** disciplined by a Chinese Mistress **Byakuran Nishi**. The cinematography is sloppy, the consequence of a limited two camera shoot. And the lighting is essentially restricted to stage floods.

#3, [*Ecstasy*], has an advantage over the previous entry. Most of the "action" takes place outside, so the budget restraints aren't so embarrassingly obvious. The film is still regarded as a *performance*, but it more closely resembles an out-of-control *mondo picture*. **Hitomi Tachikawa**, a real-life stripper who is famous for having two vaginas, plays the MM girl tortured at the hands of Miss **Kaori Harukawa**. Among the atrocities: Hitomi is hung upside-down over a cliff while being flogged, she's tortured in a watertank, inflated with enemas until she bursts, and poked in the privates with snakes.

For #4, [*Outtakes*], the producers

claim to have originally filmed more than 40 hours of footage for the *Sexual Abuse* series, much of it never used because it was considered "too rough for the theater." But now — presumably because **Nikkatsu** no longer gives a damn about their future? — the most disgusting outtakes of *Sexual Abuse* can be seen.

The *true* director for #2 through #4 is not known. **Nikkatsu** signed these films with the unlikely pseudonym **Mary Aoi**, crediting her as the Production Manager rather than the director.

► **Sexual Abuse** (1985)

[The Sekkan]

aka **The Abuse**

director: **Go Ijuin**

Fujiko Suetsugu • Kurara



► **Sexual Abuse 2: Pleasure** (1986)

[The Sekkan 2: Kairaku-hen]

director: **Mary Aoi**

Yumi Mizuno • Byakuran Nishi



► **Sexual Abuse 3: Ecstasy** (1986)

[The Sekkan: Tosui-hen]

director: **Mary Aoi**

Hitomi Tachikawa • Kaori Harukawa



► **Sexual Abuse: Outtakes** (1986)

[The Sekkan: Bangai-hen]

director: **Mary Aoi**

Fujiko Suetsugu • Hitomi Tachikawa

SEXUAL BATTERY

AGAINST WOMEN (1990)

[Honban Fujo Boko]

director: **Takaaki Hashiguchi**

Kiyomi Ito • Umao Matsumura
and **Kazuhiro Sano**

Shintohe/Shishi

★★★

In the late '80s, **Takaaki Hashiguchi** flourished in gay movies, launching his career with a rather mundane *boy-meets-boy, boy-loses-*

boy film called **Heartbeat Afternoon** {Tokimeki No Gogo} (1988). After some other less-than-memorable homosexual endeavors, he wrote and directed his first straight movie, **Sexual Battery Against Women**, which became quite a big hit despite the remarkably misleading title tacked on by *Shinto*h.

A high school boy idolizes *Bonnie And Clyde*; he loves everything about them — their mystic, their wit, their heroism, and mostly, their intimate relationship. When Akira (**Umao Matsumura**) meets the “perfect girl” (**Kiyomi Ito**), he decides to involve her in a bank robbery. The story follows his plans and schemes (Akira’s emotional transformation is an example of superior filmmaking) punctuated by the vigorous sexual relationship between the two youths. The movie unravels as a documentary, one almost forgets that it’s a work of fiction.

SEXUAL CRIME (1983)

[Seiteki Hanzai]

director: **Yoichi Sai**

Yuki Kazamatsuri • Lucia Santo Makoto Yoshino • Kojiro Kusanagi Sabu Kawahara • Hiroshi Shimizu Nikkatsu

★★½

After his highly-touted debut in early 1983 (e.g., a crime film, **Mosquito On The 10th Floor** {Jukkai No Mosquito} with **Yuya Uchida**), Korean director **Sai** switched gears to helm this *Nikkatsu ero-suspense* pink film. Many of the elements from *Mosquito* are evident here, especially Sai’s brooding camerawork and enigmatic screenplay. But the complex tale of personality disorders seems forced within this obdurate *pinku eiga* genre.

Supposedly based on a true story of

a serial killer in Fukuoka, but all identifiable information has been deleted from the script so its value as a docu-drama is severely limited. In this tale, a man (**Sabu Kawahara**) lives a strained existence with his wife and mistress, the three of them bunched together in the same rented room. His tormented personal life causes severe dementia; but, ultimately, he is the unhappy victim of his own excesses. Private frustration leads him to acts of vicious aggression {pertaining to an insurance scam}, ultimately culminating in murder.

SEXUAL VICE (1968)

[Sei No Akutoku]

director: **Ichiro Kitami**

Jiro Kokubu • Nami Katsura Kokuei

★½

Another prostitution tale, indistinguishable in style and story from the abundance of similar fare. While this one may be more sinister and mean-spirited {actress **Nami Katsura** enjoyed a steady diet of S&M features in the ‘60s, from *Hell Pit* to *Torturing Widows* (both 1968)}, director **Kitami** doesn’t have the volition nor expertise to bring anything new to the venture.

Bit actor **Jiro Kokubu** (from *Swapping between Couples* [early 1968]) moves into leading man status playing a vice detective with a soft spot for mistreated whores.

SEXUAL VIOLENCE (1968)

[Sei No Bohryoku]

director: **Toshio Okuwaki**

Eiko Izumi • Toshiro Minami Ranko Tsukasa • Hiroshi Izumida World Eiga

★★

After cranking out numerous films

for *World Eiga*, director **Okuwaki** left that studio to join *Shunichi Naho* after this movie. His first project for the new company would be **Excitement** (1968) {see separate listing}.

This is the story of an eccentric woman, **Kumiko (Eiko Izumi)** who is attracted by the “animalistic instincts of common laborers.” She enjoys the rough sex offered by her lover, a construction worker (**Hiroshi Izumida**) who doesn’t understand the nuances of sado-sex but enjoys the emotional exhilaration.

SEXY BEAUTY MARK (1985)

[Komatsu Midori No Suki-Bokuro¹]
aka **Midori Komatsu’s**

Sexy Beauty Mark

director: **Shinya Yamamoto**

Midori Komatsu • Eve

and **Mako Takigawa**

★★½

¹Bokuro is Japanese for beauty mark which, more accurately would be translated as a *personality* mark. Depending on size and positioning, it traditionally foretells certain personality traits of the female. For example, a beauty mark located near the temple suggests intelligence, while — as in this film — one found near the mouth represents an expertise in oral sex.

This film marks the *pink* debut of traditional folk singer **Midori Komatsu**. Her fans were shocked, when this kimono-wearing songstress decided to bare her charms and star in roman-porn {i.e., the equivalent of **Judy Collins** doing hardcore}.

In a story written especially for Ms Komatsu, she plays a novice in a strict sect of the Buddhist religion who is torn between the vow of chastity and her profane longings for a man. The role — constructed to remind the audience of Komatsu’s orthodox roots — purposely lingers amid some very familiar territory before leaping into the rapture of forbidden love.

SEXY DOLL:

SADA ABE III (1983)

[Sexy Doll: Abe Sada Sansei]

director: **Takashi Sugano**

Lucia Santo • Yoko Kashiyama

Hideaki Ezumi • Naomi Hagio

Nikkatsu

★★½

A political bigshot, **Shigemasa (Hideaki Ezumi)**, decides to accept his illegitimate daughter (**Lucia Santo**) — the offspring of a former mistress — into his home as a member of the family. But first, the smarly degenerate wants to have sex with her. He tries to rape the girl and she escapes.. This runaway is befriended by a young woman, **Reiko (Yoko Kashiyama)**, called *Sada Abe* on the street. Reiko is the head of a prostitution racket which happens to employ two girls who regularly service the forementioned bad-guy politician. Revenge is sweet, and predictable for anyone familiar with the original *Sada Abe* story.

Director **Takashi Sugano** is a competent, if not under appreciated *Nikkatsu* filmmaker. He helmed three of **Maiko Kazama’s** best movies (e.g., **Zoom Up: Woman From The Dirty Magazine** [1981], **Poaching Wife** [1981] and **Live Recording** [1982]) but because of her imposing popularity, he never received proper credit. And this time, despite his artistic proficiency, the film was virtually ignored, probably due to its *cheap shot*, exploitive title.

SEXY PARTNERS

see **LUSTFUL COMPANIONS**

SEXY PUDDING:

ALMOST ADDICTIVE (1981)

[Sexy Pudding: Kuse Ni Nariso]

director: **Akira Kato**

Yoko Hatanaka • Maiko Kazama

Yutaka Hayashi • Rikiya Yasuoka
Nikkatsu

★½

If bounties could be put on the heads of terrible film directors {*Wanted, Dead Or Alive, \$2000 Reward: For Complete Disregard Of Continuity; For The Worse Use Of A Major Actress In A Leading Role, etc*} **Akira Kato** would be the #1 desperado in the business. He has ruined more movies — wasted more scripts — destroyed more careers than any other director in *Nikkatsu's* stable. Aside from a mere handful of competent projects (*i.e., Love Makes Me Wet, Tokyo Emanuelle, and Momoe's Lips*) his movies rank as the worst of the studio's output.

Kanako (**Yoko Hatanaka**) is a unique burglar {burglaress?} who pulls heists in her birthday suit. Completely naked, she slips into houses and snatches the loot {aside from a prurient entertainment level, there appears to be no logical reason for this unusual technique}. Then, one night Kanako enters a bedroom and discovers she's robbing the home of a thief. She is foiled by his anti-burglar devices and asks him to accept her as an apprentice. The master thief refuses, kicking her out. She is humiliated and decides to get revenge by becoming a cop.

Ms **Hatanaka**, a singer-turned-actress, worked with director **Kato** previously in the equally foolish **Do It Again, Like An Animal** (1981).

SEXY UP: PINK NIPPLE (1985)

[Sexy Up: Momoiro Chikubi]

director: **Hidekazu Takahara**

Saeko Kizuki • Yoshinari Sumimoto
Aya Misawa • Shinji Sekine
Million Films

★★

This is the debut project for

Hidekazu Takahara, who also wrote the screenplay. It's the strongest of three pink films helmed by Takahara before shifting to mainstream cinema where he specialized in musical comedies.

This film concentrates on the last, explosive day of a relationship between two bohemians (**Yoshinari Sumimoto** and **Shinji Sekine**) and their liberated girlfriend (**Saeko Kizuki**). Through a series of flashbacks, the audience becomes acquainted the three characters who met accidentally and then begin living together in communal bliss. They adopt a hippie lifestyle and exist quite comfortably until the day Saeko announces that she's going to marry a "straight" met through a computer dating service. Shinji takes the opportunity to patch things up with his exwife and makes plans to return home. On the other hand, Yoshinari reacts badly, becoming irrational and ultimately violent.

SEXY VIRGIN

see **ONE SUMMER EXPERIENCE**

SHAMEFUL TECHNIQUE (1968)

[Hazukashii Giko]

director: **Hiroshi Mukai**

Rika Mizuki • Koji Satomi
Mukai

★★

This is the first release from producer/director **Hiroshi Mukai's** own *Mukai Studios*. While it certainly gave the audiences what they wanted (*i.e.,* lots of nudity and soft core gyrations), the movie is exceptionally light on plot. It tells the story of a girl (**Rika Mizuki**) who prefers anal intercourse because of her maniacal fear of pregnancy.

Mukai's next film would be **Modern Female Ninja: Flesh Hell** (also

1968), but he's best known for **Deep Throat In Tokyo** (1975).

SHATTERED ECSTASY (1968)

[Kuzureta Kanno]

director: **Keizo Aki**

Michiyo Segawa • Hiroshi Nakamura
and **Midori Enoki**

Kanto

★

An unimpressive film about a man, his wife and mistress. This love triangle is only brightened by the participation of pretty **Midori Enoki**, but she's fighting a losing battle against an abysmally tired script.

SHINJUKU LOVE HOTEL:

SECRET WEEKEND

PARADISE (1973)

[Shinjuku Love Hotel:

Shumatsu Maruhi Tengoku]

director: **Saburo Endo**

Reiko Maki • Sutsuko Ohyama

Kaoru Hazuki • Yuki Shizuka

Nikkatsu

★

Reiko Maki headlines a cast of unknowns in her first starring role since a debut in *Katsuhiko Fujii's Sex War* (earlier in 1973). She's cute and perky but incapable of saving this tedious tale of fun-n-frolic at a resort bath house in Shinjuku during semester break.

This one even hits a new low for director **Endo** who is best known for his interchangeable **Apartment Wife** sequels and the tasteless S&M opus, **The Rose And The Whip** (1974).

SHOCKING PORN:

I LOVE IT (1984)

[Shocking Porn: Are Ga Daisuki]

director: **Kazuhiisa Ogawa**

Mayumi Sanjo • Kayoko Sugi

Midori Nanjo • Akira Mashiba

Okura

★★

Goldiggers are universal. **Okura** regular **Mayumi Sanjo**, fondly remembered for her "college girl" films {**Sex Campus: Seduced College Girls** and **Ripe College Girls: Good At Licking** [both 1983]}, plays the money-grabbing bitch who gets her talons into **Akira Mashiba**. He's a rich rube who inherited a pile of money but has no worldly sense against a vamp like Mayumi. She destroys his life by swiping his assets and leaving him destitute. *A fool and his money...*

SHOGUN AND HIS MISTRESSES

see **CONCUBINE PALACE**

SECRET STORY

SHOOT AND WET

see **UNO'S SHOOT AND WET**

SHOWA EROTICA:

NOBLE LADY OF ROSES (1980)

[Showa Erotica: Bara No Kifujin]

director: **Katsuhiko Fujii**

Erina Miyai • Yuko Asuka

Junko Mabuki • Hiroshi Ichimura

Nikkatsu

★★★

Perhaps this is director **Fujii's** best film, aided by a strong script and a multi-dimensional performance from **Erina Miyai**. Essentially, exploitation's bad boy Fujii has finally developed a narrative which relies on character and plot. His S&M motif — while still an intricate part of the film — now works in tandem with the story and is not expected to carry the film by itself. While this may seem like an obvious requisite for a successful movie, it's a major accomplishment for director **Fujii**.

The year is 1946. Countess Kinuko (**Erina Miyai**) must break up with her lover Akimoto (**Hiroshi Ichimu-**

ra) because she and her husband are evacuating to their vacation house in the mountains, due to the war. Akimoto, however, is completely obsessed with the Lady and follows them. Upon reaching the house, he encounters a series of strange occurrences {i.e., unexplained shadows, a flogging, dangerous bandits, even a ghost} and runs away. In all his confusion, Akimoto sails over a cliff and dies. The entire traumatic scenario was planned by the husband and wife who revel in "torture games." The couple employs a troupe of traveling actors to create the "illusion" while they sit back and enjoy the show. Akimoto is their sixth victim in the demented game.

SHOWA WOMAN:

NAKED RASHOMON (1972)

[Showa Onnamichi: Rashomon]

director: Chusei Sone

Hitomi Kozue • Hideaki Ezumi
Nikkatsu

★★★

Aided by a screenplay from **Atsushi Yamatoya** (*Seijun Suzuki*'s notorious scripter and cult filmmaker responsible for **Inflatable Sex Doll Of The Wastelands** [1967]), director **Chusei Sone** attempts to restructure the famous **Kurosawa** story of **Rashomon** (1950).

The powerful ruler, Marquis Kat-suragawa (**Hideaki Ezumi**), and his lover-prostitute Shino (**Hitomi Kozue**) have twins, a boy and a girl. Since this is considered a bad omen for royalty, these infants — Hiroyoshi and Kyoko — are separated at birth. Dad gets the boy; the girl goes with mom. 19 years later, Hiroyoshi and Kyoko meet (the roles of the adult twins are also played by **Hideaki Ezumi** and **Hitomi Kozue**). He's a college student and she's (sur-

prise!) a prostitute. They fall in love, thus beginning life's predestined cycle all over again.

A study in surrealism with emphasis on numerous psychological — if not incestuous — concepts, especially evident in **Sone**'s choice of featuring the same performers in the roles of parents and grownup children. Today, the movie is considered a "lost" (i.e., ignored) great Sone film by many film buffs. Recently much has been written about **Hitome Kozue**'s poignant performance, *Eigageijutsu Magazine* cited this film as largely responsible for launching her pink career.

Despite the *Showa Woman* title, the story is not truly a Showa period piece. Rather, it's initially set in the Taisho Period (1917-1924) with only the second part dwelling in the Showa Era (1925-1947). And the film's resemblance to **Rashomon** is sketchy, at best.

SHOWER OF SOFT SKIN (1967)

[Yawahada Sigure]

director: Yoshi Tobita

Rie Taki • Miki Hayashi

Kanto

★½

Another star vehicle for two of **Kanto**'s budding sex starlets. Lots of nudity and a surprising lesbian scene, but the story is very light. Two girlfriends try to come up with ideas to pass the evening after their boyfriends cancel a date.

SHOWTIME (1977)

[Honban]

director: Shogoro Nishimura

Miyako Yamaguchi • Junko Miyashita

Yukiko Tachibana • Yasuko Matsui

Nikkatsu

★★

It's better than most of director

Nishimura's later junk (*i.e.*, **Nurses' Journal: Nasty File** [1980] or **Uniform Girls: The Fruit Is Ripe** [1981]) but not in the same league as his earlier pink films. This one is loosely based on **Michael Bennett's** long-running Broadway play **Chorus Line**, except there's one major difference. Here, *strippers* are trying out for a chance to star in the theatrical extravaganza.

It will be remembered mostly as the debut feature for **Miyiko Yamaguchi**. She plays an aspiring stripper named Cherry, initially an orphan adopted by a burlesque touring company, who ends up getting killed on stage.

Ms **Yamaguchi** later developed into a major mainstream actress.

SHUNGA

see **PORNOGRAPHIC UKIYO-E**

► **SIGH** (1973)

[Tameiki]

director: **Chusei Sone**

Yumiko Tatsuno • Aoi Nakajima

★½



► **SIGH 2** (1974)

[Zoku Tameiki]

director: **Chusei Sone**

Hitomi Kozue • Rokko Toura

both titles are Nikkatsu

★

Some more dreadful films from director **Chusei Sone**, the man once heralded as *Nikkatsu's* best filmmaker. These are just two more horrendous mistakes after the disastrous **Overly Ripe Breasts and Delinquent Girl: Alleycat In Heat** (both 1973) before he jumped back on track with **Professional Sex Performers: A Docu-Drama** in 1974.

Ever since **Yumiko (Yumiko Tatsuno)** experienced her first orgasm

after being fondled by a pervert on a train, she has become sexually intensive. She is looking for any opportunity to be provocatively outrageous. For example, one day she shocks the company CEO by taking a piss in front of him after he dares her to do it. She then loses her virginity to a company supervisor and vows to experience sex to the fullest. **Yumiko** tries a liaison with a lesbian and then the next day she participates in an orgy. Hoping to satisfy her growing lust, she gets married on the spur of the moment, but the woman soon finds she can't control herself. She is very receptive to old boyfriends who continue to sniff around for fun and games.

In #2, Office Lady **Yumiko** (same name but different character, this time played by **Hitomi Kazue**) is sweet on the general manager (**Rokko Toura**). When he invites her for a romantic dinner at a swank hotel restaurant, she decides to go and offer her virginity for dessert. However, the manager didn't realize she was a virgin, and he feels responsible afterwards. The man tries to arrange a marriage for **Yumiko**. The whole thing escalates into an absurd game of musical beds which results in a renewed romance between the manager and **Yumiko**. Seemingly, it's a happy ending.

SIGH OF ROSES (1972)

[Bara No Tameiki]

director: **Shogoro Nishimura**

Setsuko Ogawa • Yoshiro Ito

Nikkatsu

★½

If there's a disappointment among the pioneering *Nikkatsu* filmmakers, **Shogoro Nishimura** is it. After an amazing debut with **Apartment Wife** (and its various sequels), this director

drifted from one inane project to the next, from junk like **Affair At Twilight** (a travesty delivered early in his career, 1972) to even more shockingly insipid trash (take a pick: **Crying Girl** [1980], **Uniform Girls: The Fruit Is Ripe** [1981] or **Let me Die For 10 Seconds** [1982]). His cinematic demise has always been a favorite subject among *pinku eiga* enthusiasts. Some critics feel he simply lost inspiration, becoming bored with the task of making a competent film. But a definitive answer has never been reached.

For this one, Ryoko (**Setsuko Ogawa**) is betrayed by her married lover and she takes revenge. The spurned woman seduces his son Akio, causing him to fail his college entrance exam. Later, the boy discovers the adulterous relationship between his father and Ryoko, thus giving him the necessary stamina to leave her and become a sailor.

SISTER FLESH SLAVES

see **BEAUTIFUL SISTERS**
FLESH SLAVES

SISTER HUNTING

see **ELECTRIC BIBLE**

SISTER LUCIA'S

DISHONOR (1978)

[Shudojo Lucia: Kegasu]

director: **Koyu Ohara**

Yuki Nohira • Rumi Tama

Tamaki Katsura • Rei Okamoto

Nikkatsu

★★★

After Rumiko (**Yuki Nohira**) stabs her father's homosexual lover, she is sent to a Catholic convent where she takes vows and becomes Sister Lucia. But the nunnery isn't as religious as the authorities might presume. It's actually a haven for deviant, some-

times abusive, sexual behavior. However, lesbianism isn't a game Rumiko wants to play. So, she's bullied by the other nuns and punished severely in the torture chamber. Meanwhile, two escaped convicts take refuge in the convent (the same plot would resurface in **Bruno Mattei's** 1982 Italian film **Blade Violent {Caged Women, USA title}**). When the nuns, realize virile males are hiding within the convent walls, they go crazy with lust.

Blasphemous attacks against *Christianity*, in general, and *nuns*, in particular, is not new to the pink film. **Noribumi Suzuki** did it in 1974 with **Convent Of The Sacred Beast** and **Masaru Konuma** was unnecessarily mean-spirited in **Cloistered Nun: Runa's Confession** (1976). Director **Ohara** follows in their footsteps for this sadistic production. As anticipated from his previous endeavors, the movie is brilliantly mounted, highlighted by an exquisite eye for pop-art and stylistic details.

This is actress **Nohira's** second film, preceded by **Devil In The Flesh** (1977). She fares much better here under the **Ohara's** taut direction. Her scenes in the torture chamber are both convincing and emotionally draining.

SISTER'S EXPOSED

see **FULLY OPENED**

SISTERS TO

BE SACRIFICED (1987)

[Dan Oniroku Ikenie Shimai]

director: **Shogoro Nishimura**

Minako Ogawa • Miyuki Matsumoto

Nikkatsu

★★

Here's another half-hearted attempt by **Nikkatsu** to recaptured the evanescence of their Golden Era, as they

produced this *sound alike* title {purposely reminiscent of **Wife To Be Sacrificed** [1974]}. Unfortunately, the title — as derivative as it may be — remains the only creative aspect of this venture. The *Oniroku Dan* story is simplicity personified, crippled by the maladroit direction of **Shogoro Nishimura**.

Two beautiful sisters (**Minako Ogawa** and **Miyuki Matsumoto**) inherit their grandfather's inn and off they go to become entrepreneurs. Once there, the women are tricked by the disgruntled hotel employees and held captive in the basement. The film is an endless torture fest, with no heart. And no sense.

SIXTEEN YEARS OLD:

NYMPHETS' ROOM (1977)

[16-sai: Yosei No Heya]

director: Akira Kato

**Shiori Hayase • Ryohei Uchida
Erina Miyai • Yudo Yoshikawa**
Nikkatsu

★★

Sixteen year old Saki (**Shiori Hayase**) lives in a rural village with her conservative father and nanny. Every weekend she visits Tokyo to attend a language school. Her divorced mother who also lives in the big city, operates a neighborhood bar. One day, Saki decides to visit her long-lost mom. However, the girl's timing isn't so good as she intrudes on her mother in the throes of an afternoon affair. Saki reels from the shock, but a bar hostess takes her into confidence and gives the girl a crash course on the birds and the bees. Next week, when Saki visits her mom, she also becomes sexually involved with a boy hanging out at the bar.

"An major awakening of love and sex," the ads claimed. But it's just

another predictable coming of age flick from prosaic **Akira Kato**.

SKELETON

IN THE CLOSET (1965)

[Kabe No Naka No Himegoto]

translation:

Secret Acts Inside Four Walls

director: Koji Wakamatsu

Hatsuo Yamaya • Juro Kara
Nikkatsu

★★★

The movie that never was.

Or at least that's what Japan Film Federation wanted the world to believe.

Koji Wakamatsu was a workhorse director for *Nikkatsu Studios*. In a two year period between 1963-1965, he made 20 films. These were quickie exploitation pics pushed into the theaters to capitalize on the popular headlines of the day, ranging from daring holdups to train accidents, gangster activities to police rescues. After the success of *Tetsuji Takechi's Daydream* in 1964 {see separate review}, **Wakamatsu's** films took on a decidedly adult flare with nudity and sexual content.

This film, originally conceived as an sympathetic expose' on middle class students and their difficulties with college entrance tests, transmuted into a weird psycho/sexual odyssey. A teen realizes he has a major disadvantage with his upcoming university entrance exams due to the poor high school education he received. Frustrated by his cultural inadequacies, the student turns to voyeurism and masturbation. During his peeping sessions, the boy spies on a high-society housewife who seems to epitomize everything he's grown to hate. He breaks into her house, rapes her and — when she is unimpressed by his assault — kills her.

While **Eirin** (the industry censorship board) debated over the film's merits and threatened to withhold their approval, the studio went ahead and submitted it to the Berlin Film Festival. Despite cessation pleas from the Japanese government, the movie premiered in Germany to enthusiastic crowds. It's success insured a release back home in Japan.

But **Nikkatsu**, afraid of government retaliation, opened the film cautiously with little fanfare [a different film, **Black Snow**, had already been closed down on obscenity charges and a trial was underway]. Director **Wakamatsu** felt his studio had betrayed him. He quit and formed his own company. His first independent film, **When Embryo Goes Poaching**, was released four months later.

SKIN OF ROSES (1978)

[Dan Oniroku Bara No Nikutai]

director: **Katsuhiko Fujii**

Naomi Tani • Yoshio Hidaka

Ako • Minoru Ohkochi

and **Akira Takahashi**

Nikkatsu

★★½

Queen **Naomi Tani** is back, ready for more abuse. This time, she writhes under the proficient guidance of **Katsuhiko Fujii**, a filmmaker who has escorted her down this path many time before {e.g., **Oryu's Passion: Bondage Skin** [1975], **Cruelty: Black Rose Torture** [1975], **Lady Moonflower** [1976], *et al*}.

Ms **Tani** plays **Ritsuko**, a popular madame of a nightclub. But, ever since her gangster husband got caught and imprisoned, her life has taken a turn for the worst. Now, in order to pay off his debts to a yakuza loan shark, Lady **Ritsuko** is forced to engage in private sex shows for the VIP clientele. After a year of these special

shows, the loan is almost paid off.

The story opens with what **Ritsuko** believes will be her last performance, an lesbian frolic (featuring some erotic couplings with **Ako**). But the ticket money gets stolen, and **Ritsuko** still isn't off the hook. She thinks it was an inside job set up by mobster **Miyahara** (**Akira Takahashi**). He offers **Ritsuko** an solution, if she agrees to an session with his lawyer, **Kamishima** (**Minoru Ohkochi**), the debt will be forgiven. She accepts, but soon discovers **Kamishima** is a sadist who immediately captures her. The S&M games begin and **Ritsuko** endures the punishment without complaining. Meanwhile, her husband is finally released from prison, but in a twist of fate, he's immediately killed in a scrimmage with a rival gang.

Another mixture of yakuza action and S&M erotica written by **Oniroku Dan**, presumably developed to capitalize on the popularity of **Rope Hell** (earlier in 1978) at the boxoffice.

► SLAVE CONTRACT (1982)

[Dorei Keiyakusho]

director: **Masaru Konuma**

Nami Matsukawa • Asami Ogawa

Jun Hongo • Kazuo Satake

and **Noriko Ohtaka**

Nikkatsu

★★½ (or ★★★)



► SLAVE CONTRACT:

WHIP & HIGH HEELS (1982)

[Dorei Keiyakusho:

Muchi To Highheels]

director: **Shun Nakahara**

Nami Matsukawa • Akihiko Kanbara

Akira Sakai • Brenda Ako

Nikkatsu

★½

Slave Contract #1 is the debut for **Nami Matsukawa**, who — according to the **Nikkatsu** promotion — was the

"New Wave SM Queen." After **Naomi Tani's** premature retirement (see **Rope And Skin** listing for details), the studio desperately tried to develop someone who could wear her heavy crown. **Junko Mabuki** was the first candidate, but her career was short-lived. The extensive cinematic torture sessions caused severe health problems for the girl, forcing her to resign after only a few films. She was replaced with this potential SM queen, **Nami Matsukawa**.

Nami was not gorgeous. She didn't have Junko's formidable breasts. And she didn't have the Tani characteristics: ① the charisma of the *forbidden* women; nor ② the dignity of the *noble* woman. In fact, she was more like a "girl next door." But, ultimately, that's probably what made her popular with the new breed of S&M fans.

Interestingly, the studio did not introduce Lady Nami via an **Oniroku Dan** script. But they did match her with their most successful S&M director, **Masaru Konuma**. The result is a shocking, sometimes elegantly grotesque, effort. Some critics observed that the film more accurately resembles a "carnival geek show" than a prized motion picture endeavor. For example, one ignoble scene finds Nami — after being forced to drink gallons of water — releasing her full bladder in the middle of a busy Ginza shopping district.

Nami (**Nami Matsukawa**) is trained as a masochist. She then signs a contract to become a slave. The girl is enclosed inside a wooden box and sent to S&M enthusiasts Mikami and his wife (**Jun Hongo** and **Noriko Ohtaka**). Nami must live as a dog inside their house. When the contract expires, she leaves her masters. Then a few days later, after his wife goes

abroad for "business," another wooden box arrives at Mikami's home. He is shocked to find his wife, now an subservient doggie, inside — ready for her new lot in life.

The success of *Slave Contract* insured a sequel, *Whip And High Heels* which also starred **Nami Matsukawa**, but was not helmed by Mr **Konuma**. Newcomer **Shun Nakahara** gave it a try but disappointed his fans with this venture. Many critics who had lavished praise on the young filmmaker after his *Candidate For Seduction* (earlier in 1982) began to publically question his qualifications after this one was released.

In a nonsensical tale written by **Masahiro Kakefuda**, Nami once again plays a slave named Nami {perhaps she's supposed to be the same character as before} who is boxed up and sent to her new owner, an elderly scientist **Kenichiro (Akihiko Kanbara)**. His married son, **Akira (Akira Sakai)**, watches as dad and the slave enjoy an evening of sadistic sex. But son Akira wants to play with Nami too. After he starts the games, his wife (**Brenda Ako**) fumes with jealousy. She approaches stepfather Kenichiro about having an SM orgy so everybody can participate in the fun. Eventually Nami's slave contract expires and she leaves the family. The two men capture the son's wife, turning her into a slave.

Director **Nakahara** also helmed another S&M bonanza, **Rope Sisters** in 1984.

SLAVE WIDOW (1967)

[Dorei Mibojin]

director: **Mamoru Watanabe**
Noriko Tatsumi • Masayohi Nogami
Mari Iwai • Naomi Tani
Mutsukuni Eiga

★★★

One of the sleazier entries from Japan's first wave of sex films benefits from a strong cast, featuring three of the genre's tops starlets. Movies like this catapulted **Noriko Tatsumi** into the blue {pink} spotlight as the first major Sex Queen. This time — besides getting the opportunity to flaunt her physic — she is also given the chance to show off her acting proficiency. On the other hand, **Mari Iwai** didn't fair well when pitted against the versatility of an actress like Ms Tatsumi. **Mari's** acting ability never seemed to match her bust size, that being her primary qualification as a performer. **Naomi Tani**, who arguably became the genre's best actress during her *Nikkatsu* days, is quite green here and has relatively little to do. However, director **Watanabe** was so impressed with Tani that he hired her as the lead for his next outing, **Bed Of Violent Desires** (1967), which became her first starring role.

The story revolves around a young woman who discovers that her late-husband's company wasn't as solvent as she thought. When widow Mitsuko (**Noriko Tatsumi**) is approached by a persistent creditor named Kito (**Tadashi Oizumi**), she realizes her only solution is to sleep with the man to pay off the debt. However, Kito isn't content with the nights of sex and rough games. He demands that Mitsuko pleasure his son (**Masayohi Nogami**) as well. After a particular nasty *menage a trois*, the mistreated widow kills herself.

SLAVE WIFE (1976)

[Dorei Zuma]

aka Captured For Sex 3

director: Akira Kato

Naomi Tani • Akira Takahashi

Matsuko Yokota • Akira Hanagami

Nikkatsu

★★½

Akira Kato made a career out of directing *pinku eiga* films for *Nikkatsu*. He usually gravitated toward the soft-core skin flicks like **Tokyo Emanuelle** (1975). Sometimes he got lucky with a good script (*i.e.*, **Momoe's Lips: Love Beast** [1980]) and occasionally he would delve into the darker realm of *Roman Porno* with a sado-sex tale.

Obviously, with a title like *Slave Wife*, this one fits into the latter category. However, the script is interesting, (something of a rarity in S&M fare) and the production is both sinister and alluring at the same time. It's the story of a chauffeur (**Akira Takahashi**) who kidnaps the wife (**Naomi Tani**) of his former employer and attempts to show her how much he secretly loved her. The problem is he's got trouble expressing himself, so he chains her up and tries to convince her through the discipline of the whip. Unlike many movies of the same ilk, she doesn't get the message. Or if she does, she doesn't respond accordingly. So, he goes bonkers and ends up slicing her to death with a butcher knife.

SLEEK AND HOT

see WET LIPS

SLEEPING BEAUTIES (1968)

[Nemureru Bijō]

director: Kozaburo Yoshimura

Takahiro Tamura • Hisano Yamaoka

Masako Yagi • Yoko Kayama

THE SLEEPING BEAUTIES:

Rika Mizuki • Kazuko Kudo

and Hiroko Nishi

Shochiku

★★★

Shochiku Studios enters the sex market with this *classy* bit of erotica,

based on a novel by Nobel Prize winner **Yasunari Kawabata**, scripted by **Kaneto Shindo** (director of **Onibaba** [1964] and **Kuroneko** [1968]).

It's the story of a group of elderly male friends who, during their stay at a country inn, find themselves tempted by the prospect of deflowering three sleeping virgins. The script is clever and witty, but not necessarily sexy. With the exception of a climactic scene — which could never be shown in the United States due to the well-intended but grossly miscalculated “child pornography” laws — the film could best be described as a bitter-sweet melodrama about age and agelessness.

Later in '67, scripter **Shindo** directed a similar movie for **Shochiku** called **Roots Of Sex** {see *separate listing*}.

SLINKING CLASSMATES

see **PINK TUSH GIRLS**

SM CLASS:

ACCIDENTAL URINATION (1986)

[SM Kyoshitsu: Shikkin]

director: **Ryuichi Hiroki**

Kumi Sawaguchi • Aya Ishida

Yukijuro Hotaru • Naoaki Motoki

Nikkatsu

★★½

Promoted as “*New wave S&M with a sense of humor*,” this is another attempt by **Nikkatsu** to keep their doors open a little bit longer. Directed by **Ryuichi Hiroki**, one member of the trio that made movies under the pseudonym **Go Ijuin** {see **Captured For Sex 2**}, it's a wildly creative venture hamstrung by a miniscule budget. Actor **Naoaki Motoki** acted as assistant director; he later became a pink filmmaker (e.g., **Uniform Real Action: Teach Me!** (*Seifuku Honban: Oshiete!*) [1990]) under

the alias **Takuaki Tsunemoto**.

Intended as a parody of **Toshihiro Ishii**'s classy art-film comedy **Crazy Family** (1984), this is also a *domestic violence farce*. **Yukijuro Hotaru** plays an unfaithful husband who has an SM mistress (**Aya Ishida**) on the side. One of their sessions gets too rough (i.e., she accidentally kills herself in the bathroom, while he's hog-tied and can't get away). In a panic, Dad manages to telephone his son to come and cut the ropes. This causes an emotional riff between father and son. A few days later, Dad convinces Mom (**Kumi Sawaguchi**) to experiment with S&M and soon she is obsessed with it. During one of their kinky marathons, their son (**Naoaki Mo-toki**), disgusted by his parents, attacks and kills mom with a metal baseball bat. Dad suffers from a heart attack and dies.

It's anybody's guess as to how **Nikkatsu** came up with the inappropriate title. Or why.

SM GROUP: WAX TORTURE

see *Spotlight Section: Hisayasu Sato*

SNAKE AND WHIP (1986)

[Dan Oniroku Hibe To Muchi]

director: **Shogoro Nishimura**

Ran Masaki • Izumi Shima

Nikkatsu

★★½

After S&M starlet **Nami Matsukawa** {i.e., her farewell project was **Rope And Breasts** in 1983}, the studio failed to immediately produce a new S&M Queen. There were, however, numerous contenders.

For a while **Miki Tukakura** held the spotlight, but scripter **Onirkuo Dan** (among others) complained about her frail body {“*an SM heroine must have a certain amount of body fat so the bondage rope makes a*

clear impression on her skin”}. When **Dan** himself decided to produce his first movie, **Dark Hair Velvet Soul** (1983), he chose veteran actress **Izumi Shima** to star. She continued to play leading roles until her health simply couldn't handle the physical abuse.

A collection of hopeful candidates vied for the position over the next couple years: **Makoto Yoshino** {*Rope Sisters: Strange Fruit* [1984]}, **Miroko Matsumoto** {*Torture: Lady* [1984]}, **Kaori Aso** {*Flower And Snake: Sketch Of Hell* [1985]} **Fujiko Suetsugu** {*Sacrifice* and *Sexual Abuse* [both 1985]}, **Kumi Sawaguchi** {*SM Class: Accidental Urination* [1986]}, and **Yuki Amano** {*Young Lady Ashiya: Sacrifice* [1986]}.

But it wasn't until the studio discovered **Ran Masaki** in mid 1986 that a new *Nikkatsu* queen was crowned. “...Announcing The 4th Generation SM Queen!” was the promotion. Immediately associating Ms Masaki with the great names of the Golden Era. Officially, **Ran Masaki** is the 4th heir to the S&M throne,¹ preceded by **Naomi Tani** (1974-1979), **Junko Mabuki** (1980-1981), and **Nami Matsukawa** (1981-1983).

In reality, Ms **Masaki**'s major attribute is her enormous 48 inch bosom. Traditionally, the Japanese are not especially partial to “big tits.” But in the mid '80s, cultural preferences changed and this type of resplendence became popular. Of course, in the case of **Ran Masaki**, her huge breasts also added to the aesthetic beauty of the bondage scenes.

The story is stereotypical of the *Oniroku Dan* gallery. A brother and his older sister are captured by a sadist rival of their CEO father. The

minuscule plot is simply a wrap-around for numerous misogynistic tortures. “Don't look at me,” was the punchline in the advertising campaign for this film, “Close your eyes. Close your ears!”

Ms Masaki's next film would be the second installment in the new **Flower And Snake** series (**White Uniform Rope Slave**) followed by **Beautiful Teacher In Torture Hell** [both 1986].

¹ **Ran Masaki** is considered the 4th S&M Queen, not to be confused with *Nikkatsu*'s traditional *pinku eiga* queens, which also included **Naomi Tani**.

Snake Hole (1983)

[Dan Oniroku Hebi No Ana]
director: **Katsuhiko Fujii**
Izumi Shima • Kaoru Mizuki
and **Mai Hana**

Nikkatsu

★

Many pink historians consider this production as the *beginning of the end* for powerful *Nikkatsu Studios*. The studio had publicly denounced the “nonexistent plots” of the “cheaply produced” AVs (*adult videos*) flooding the marketplace, but then it turned around and reproduced the same caliber of product. The only difference between this project and the hundreds of similar AV clones is **Snake Hole** is shot on film stock rather than video.

Oniroku Dan wrote and produced this *husband-abuses-wife* tale which woefully stymies **Izumi Shima**'s acting ability. She is, in fact, upstaged by M-M Girl¹ **Mai Hana**, a real-life masochist who ceremoniously stops the action of the film to demonstrate the *secret* techniques of self-imposed upside-down bondage.

The movie is undeniably the lowest point in director **Fujii**'s lengthy {and checkered} career. **Izumi Shima**

would return for more abuse in **Masaru Konuma's Rope And Breasts** (1983).

¹In an *Asian Cult Cinema* (#19) interview with Naomi Tani, she talked about *Nikkatsu's* M-M Girls: "The company had some stunt-extras called M-M Girls — M-M stands for Masochist Maniacs — for body double purposes. I had the opportunity to see one of these girl being tortured with hot candle wax. I was interested in watching her reaction for my own acting. But, I couldn't get any sense of emotion from her. Nothing showed on her face. She simply endured. Only her legs and hands cramped slightly, to show her ecstasy. So, the lesson to be learned — a genuine SM scene has no impact on a viewer. A qualified actress must play the role in order to convince the audience."

SNAKE LUST (1967)

[Jain]

director: Kiyoshi Komori

Rika Mizuki • Michiko Sakyo

Koei Studios

★½ (or ★★)

Koei strikes again with another misogynist erotic horror tale (*e.g.*, **Virgin Cruelty, Ten Years Of Evil, Bed of Violent Desires**, *et al*). This time there's a woman (**Rika Mizuki**) who is sexually satisfied by a very large snake. A wannabe suitor decides to kill the snake in hopes that the lustful woman will share her bed with him. He does; but she won't. The ghost of the snake settles the score.

SOAKING WET: TOUCHING

ALL OVER THE BODY

see *Spotlight Section: Toshiki Sato*

SO SOFT, SO CUNNING (1979)

[Motto Shinayaka Ni

Motto Shitataka Ni]

director: Toshiya Fujita

Aiko Morishita • Junko Takazawa

Eiji Okuda • Morio Kazama

★★★

Written for the screen by novelist **Tatsuo Kobayashi**, this is generally considered director **Toshiya Fujita's**

best movie. It's a somber look at family life in contemporary Japan, emphasizing a new wave of insensitivity and dispassion. The concentration is mostly on the relationship between two young newlyweds and problems caused by mistrust. Through their unhappy lives, **Fujita** shows how secrets can disrupt an entire family, especially in a society where women are taught to keep their true feelings hidden.

Some movies have "lines" that transcend the story, catch-phrases that become part of the culture. This movie introduced the slang term *kutabare nyu famiri* (space age family) into the Japanese vocabulary. On a more raunchy level, the movie has the additional advantage of featuring popular mainstream actress **Aiko Morishita** in her first nude scene.

SOFT SKIN

see *Spotlight Section: Hisayasu Sato*

SOME STORIES OF ADULTERY (1967) [*Aru Mittsu*] 3 Episodes

An ambitious project from *Nihon Cinema*, a studio not remembered for many enterprising productions. Three young *hip* filmmakers deliver a trilogy of unique tales about adultery and sexual deception in contemporary Japan.

The first motion picture, **Beauty And Ugliness** [*Bi To Shu*], breaks a number of cultural taboos as an old man seduces a young girl, and then rapes her unsuspecting boyfriend. The girl is played by **Takako Uchida**, who later made a name for herself in *Nikkatsu's* big budget torture fest, **Story Of Heresy In Meiji Era** (1968).

This episode is followed by **Shinya Yamamoto's Love Dream** [*Shikimu*], the only entry with horror/fantasy

overtones {see *Japanese Cinema Encyclopedia: Horror, Fantasy And Science Fiction* for additional information}. It tells the story of Beauty (**Michiyo Mako**), the child of a supernatural coupling between moonbeams and a rabbit, who becomes the obsession of a married man (**Yuichi Minato**). Ms Mako continued making sex movies with adulterous themes (e.g., **Joys Of Adultery** (1969) and eventually joined *Nikkatsu*'s pink family in 1972.

The final entry, **Lipstick**, is directed by the notorious **Koji Wakamatsu**, one of eight films he made in 1967. In it, a young married couple (**Hiroshi Nikaido** and **Yoshiko Okada**) have trouble staying faithful during their honeymoon. He beds a cocktail waitress, while his pretty wife is seduced by a fisherman. Like other **Wakamatsu** movies from this prolific period, the plot is thin and the action minimalistic. But no one has this filmmaker's eye for detail.

the three films

in the Adultery Trilogy:

► **SOME STORIES OF ADULTERY:**

BEAUTY & UGLINESS (1967)

[Aru Mittsu: Bi To Shu]

director: **Hiroshi Mukai**

Mitsugu Gujii • Takako Uchida

Nihon Cinema

★★½



► **SOME STORIES OF ADULTERY:**

LOVE DREAM (1967)

[Aru Mittsu: Shikimu]

director: **Shinya Yamamoto**

Michiyo Mako • Yuichi Minato

Nihon Cinema

★★½



► **SOME STORIES OF ADULTERY:**

LIPSTICK (1967)

director: **Koji Wakamatsu**

Hiroshi Nikaido • Yoshiko Okada
Nihon Cinema

★★½

SOMETIMES...

LIKE A PROSTITUTE (1978)

[Tokii Niwa Shofu No Yoni]

director: **Masaru Konuma**

Rei Nakanishi • Eri Kanuma

Erina Miyai • Minako Mizushima

Nikkatsu



Perhaps director **Konuma**'s worst movie, populated with an array of insipid characters including the most unlikable lead in any film of recent memory. This *work-for-hire* (how else to explain Konuma's involvement?) is inspired by **Rei Nakanishi**'s hit record *Sometimes (Like A Prostitute)*, a selfish song about a man's fantasy to have a girlfriend who sometimes acts like a whore, but only with him {of course}.

Ryosuke (singer **Rei Nakanishi**) leads a pessimistic life, plagued with guilt feelings about a girlfriend who got raped and went crazy. Today he has a new girlfriend, Mako (**Eri Kanuma**), and they decide to marry. But after the ceremony, Ryosuke allows a retarded girl to move in with them. This waif becomes his lover. Mako wants to be a good wife, but she's having a difficult time dealing with the grotesque infidelity. She soon realizes that her husband is a self-centered man who doesn't love her. And she tries to leave him. However, Ryosuke forces her to stay and endure the unhappiness.

The film succeeds in doing little more than making the audience very angry at lead character Ryosuke. "I wanted to punch him in the face," was the reaction from many critics, including the authors of this book.

SPANKING LOVE (1994)

[Spanking Love]

director: Shoji Tanaka**Toshio Kakei • Hisami Shiraishi****Yoshiko Yura • Renji Ishibashi**

Daiei/JVD

★★

A “*been there, done that*” AV director (**Toshio Kakei**) scouts a girl off the street and produces a cheap S&M video. To his surprise, the video is a hit, with unexpectantly great sales. Spurred by its success, Toshio also becomes obsessed with the SM world and the female dominatrix (**Hisami Shiraishi**) who turned his life around.

SPECIAL LESSON:**PERVERTED SEX CLASS**see *Spotlight Section: Hisayasu Sato***SPECTACLE OF BUDS (1986)**

[Tsubomi No Nagame]

director: Noboru Tanaka**Yoko Kon • Koichi Sato****Mitsuru Hirata • Yoshi Kato**

Nikkatsu / Eizo

★★½

Cult director **Noboru Tanaka**, away from *Nikkatsu* since 1981 {**Love Me Strong... Love Me Hard**}, enjoyed an illustrious jaunt into mainstream cinema, helming such hits as **Cursed Village** {*Ushimitsu No Mura*} in 1983. Inexplicably, he returned to *Nikkatsu* for this silly sex film, co-produced by *Eizo Productions*, before continuing with the “A” productions.

This is a quirky star vehicle for **Yoko Kon**, the former lead singer of a trendy rock group, *Pinkie And The Killers*. In the mid-70s, Miss **Kon** turned actress — and sometimes solo songstress. However, she was famous for more than her unique vocal stylings; for years, rumors permeated

the tabloids of her unusual *inverted* nipples. In this film {*an example of art reflecting real life?*}, she plays a stripper with unique nipples called “buds.” The story, as insignificant as it may be, details her on-again off-again romance with two different members of the traveling troupe.

It’s one of Cinema’s Great Mysteries as to why director **Tanaka** would be attracted to this project in the first place. Perhaps he simply wanted to know the truth about **Yoko Kan**’s breasts. {Stranger things have happened.} But one thing is certain, lots of Japanese people wanted to know about those tits, making this *Nikkatsu*’s only sure-fire boxoffice hit of 1988.

SPIRIT OF TATTOO (1983)

[Sekka Tomurai-zashi]

director: Yoichi Takabayashi**Tomisaburo Wakayama and****Masayo Utsunomiya • Yusuke Takida**

★★½

Daiei

An erotic tale of cultural taboos as a dominate man (the original *Lone Wolf*, **Tomisaburo Wakayama**) convinces his girlfriend to turn her body into a walking tapestry. She agrees to his unique obsession with tattoos if he can sexually satisfy her. To make his mission a bit easier, she has sex instructions tattooed on various strategic body spots. The images take the lovers on an passionate journey that ends in frustration and, ultimately, separation.

SPLATTER (1995)

[Megyaku]

aka **Naked Blood****director: Hisayasu Sato****Misa Aika • Sadao Abe**

★★½

A boy genius, **Eiji (Sadao Abe)**,

Posters & Promotion



Molester's Delivery Service (1986)



Freshly Severed Head (1967)



Pink Salon: Five Lewd Women (1978)

Succubus In Edo (1997)



Invisible Man: Rape! (1978)





Breast of
Rainbow (1966)



Lewd Women:
Seducing Men (1968)



Girl Hell:
Captured!
(1984)

Uniform Virgin's
Pain (1982)



Pleasure Campus: Secret Games (1980)



Love Hunter: Hot Skin (1973)



Wet Lips (1972)

Afternoon Affair:
Kyoto Tapestry (1973)



Mature Vase:
Tattooed Vagina
(1976)



Waiting Wet Woman (1987)





1 Rope Torture (1984)

2 Rapeman 7 (1998)

3 Secret Chronicle: Torture Hell (1973)

4 Eros Schedule Book (1971)

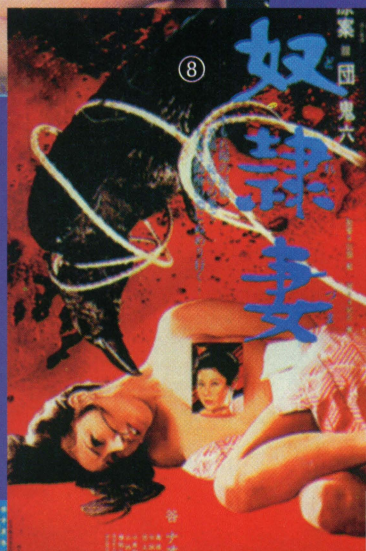
5 Female Cats (1983)



6 Female Ninja Magic Chronicles:
Ninja Moon Shadow (1996)



7 Subway Serial Rape: OL Hunting (1986)



8 Slave Wife (1976)

9 Secret Book: Sleeve To Sleeve (1974)

10 Dannoura Pillow War (1977)





Jun Miho



Jun Izumi

Nami Matsukawa



Kaori Takeda



Mayako Katsuragi

Pretty in Pink



Natsuko Yashiro



Etsuko Hara

Junko
Mabuki




Eri Kanuma

more
Starlets



Yuri Yamashina





1 Eri Anzai
2 Mari Kishida
3 Maria Mari
4 Etsuko Hara
5 Rie Kitahara
6 Junko Asahina
7 Hitomi Kozue

8 Yuri Yamashina
9 Mariko Nishina
10 Kaoru Oda
11 Minako Mizushima
12 Asako Kurayoshi
13 Yoko Azusa
14 Meika Seri
15 Yuko Katagiri

The Pink

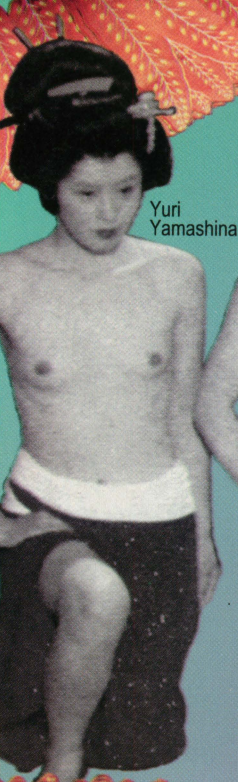
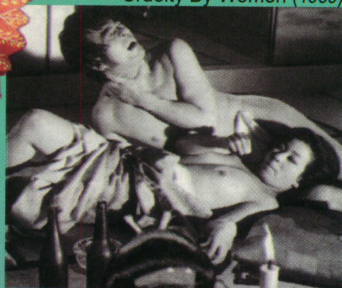
16 Ayako Ohta
17 Mina Asami
18 Eri Kanuma

19 Hiroko Isayama
20 Ryoko Watanabe



Garden

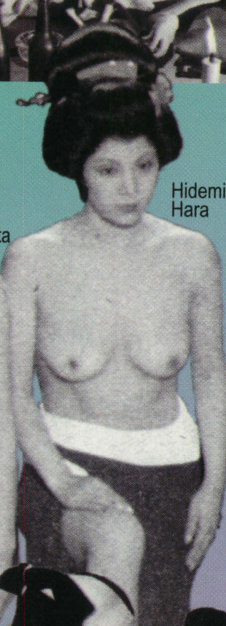
Joys Of Torture series
Grotesque Cases Of
Cruelty By Women (1969)



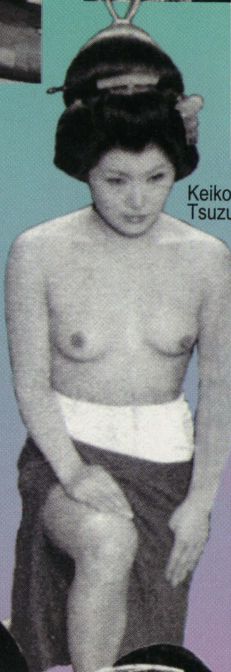
Yuri
Yamashina



Junko
Miyashita



Hidemi
Hara



Keiko
Tsuzuki



Bawdy Tales
Of Edo
(1974)



Hot Springs Mimizu Geisha

Bohachi Code Of Honor (1973)



Joys Of Torture (1969)



Akemi
Nijo

Mari
Tanaka

Yuko
Katagiri

Setsuko
Ogawa

Masumi
Jun

Kazuko
Shirakawa

Lessons In
The Art Of
Voyeurism
(1973)



Crazy Fruit (1981)



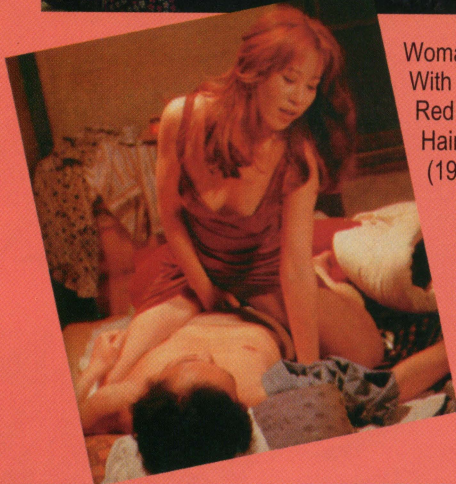
Woman Who Archs Her Back (1980)



She Beast Market (1974)



Woman
With
Red
Hair
(1979)



Secret Chronicle: Torture Hell (1973)

Red Violation (1980)

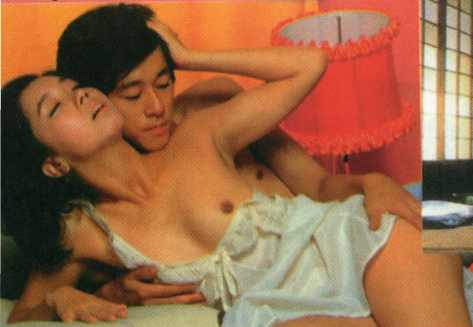


Memorable Scenes



Kanda River Pervert War (1983)

Young Beast: Secret Pleasures (1978)



Pervert Family: Brother's Wife (1984)



Rape Ceremony

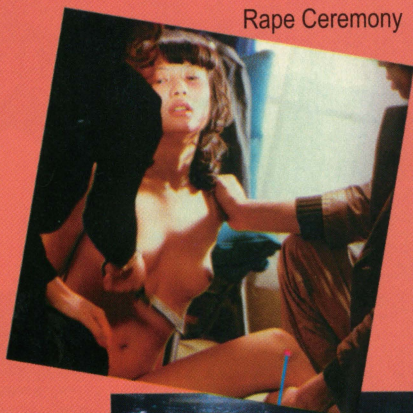
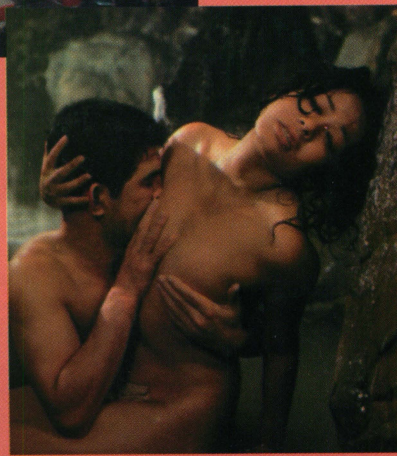


Image Of A Bound Girl

Beautiful
Wrestlers:
Down For
The Count
(1984)

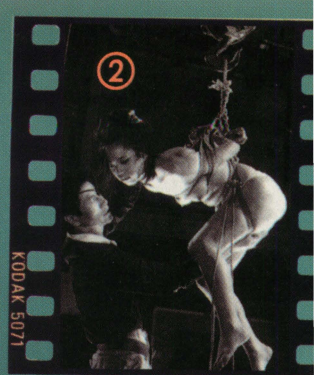


Apartment Wife:
Affair In The
Afternoon
(1971)



Sexual Crime (1983)





- | | |
|--------------------|-------------------|
| 1 Scanty Doll | 8 Male Season |
| 2 Roper From Hell | 9 Pink Curtain |
| 3 Wet Lips | 10 Koichiro Uno's |
| 4 Banned: | Yummy & Meaty |
| Woman's | 11 Wet & Shoot |
| Secret Pictures | 12 Keyhole |
| 5 Nurses' Journal: | Without A Key |
| Nasty File | 13 Crimson Night |
| 6 Embraced By | Dream |
| The Dark | 14 Spanking Love |
| 7 Erotic Campus: | 15 Elder Sister's |
| Rape Reception | Diary |







①



②



③



④



⑤

- 1 Pink Cut: Love Me Big, Love Me Deep
- 2 Wife To Be Sacrificed
- 3 Gate Of Flesh
- 4 Woman Who Wets Her Finger
- 5 Eros Schedule Book
- 6 Rape Me: Sexual Assault In A Hotel
- 7 Madam Scanda: Madam Likes It Hard
- 8 Sada Abe Story: A DocuDrama



⑥



⑦



⑧

*More
Memorable
Scenes*

following the scientific theories outlined by his deceased father, develops a new medicine called Myson. This drug will turn pain into pleasure. In fact, the more pain, the greater pleasure.

Eiji tests the drug on three unsuspecting girls. Two of them resort to various levels of self mutilation, including the movie's most notorious scene which features pretty Akiko slicing and devouring the lips from her vagina and the nipples from her breasts. Then in a bloody frenzy, she pulls out her eyeball and eats it as well. The third girl (**Misa Aika**) convinces Aika too join her in a heightened round of virtual reality which concludes in yet another splatter bonanza.

This is an attempt at mainstream entertainment from **Hisayasu Sato**, one of the *Four Kings Of Pink* {see *Spotlight Section*, page 463, for complete filmography}. The special effects are creatively handled and rate high on the gross-out level. But the story, adapted from Sato's earlier film, **Genuine Rape** (1987), takes itself way too seriously, actually bordering on the metaphysical.

SPOILED RELATIONSHIP (1982)

[Uresugita Kankei]

director: Dai Iizumi

Yuuki Kawai • Mimi Sawaki

and Ami Takatori

Okura

★★★

An atypical *Okura* production which demands more attention from the audience than most of the bump-n-grind *pink* fare. It's the story of a man, Natsuko (**Yuuki Kawai**), who breaks up with his fiancée (**Ami Takatori**) while they are vacationing at a sea shore inn. No sooner than he says "goodbye," Natsuko bumps into

an ex-girlfriend (**Mimi Sawaki**) visiting the resort town with her new beau. Old sparks ignite and the two jump into bed together. The zealous coupling reminds Natsuko of his dumped fiancée and he begins to regret breaking up with her. He is abruptly depressed and confides in Mimi who is having confused feelings of her own. An age-old question of romantics and charlatans worldwide, *Who to love?*

Director **Iizumi** made numerous films for *Okura*, although none of them were as introspective as this erotic "art" film. Most of his movies boasted titles like **Rape Pornography** (1983) with storylines to match. Likewise, **Mimi Sawaki** seldom had an opportunity to show any kind of acting ability, routinely relegated to "victim" roles (e.g., **Sex Campus: Seduced College Girls** [1983] and **Revenge For Rape** [1984]).

SPRING OF ECSTASY (1968)

[Kokotsu No Izumi]

director: Shinya Yamamoto

Koichi Mori • Takako Uchida

Kemi Ichiboshi • Miki Hayashi

Kanto Eihai

★★★½

A sleazy variation of *D H Lawrence's Lady Chatterley's Lover* from prolific director **Shinya Yamamoto**, benefitting from a good cast of accomplished *pink* actresses. **Takako Uchida** (from *Some Stories Of Adultery: Beauty And Ugliness* (1967), *Nikkatsu's Story of Heresy In Meiji Era* [1968], *et al*) headlines as Yumiko, a young geisha who marries a wealthy businessman despite his daughter's protests. After an automobile accident renders him impotent, he encourages his wife to take a lover. The brashness of Yumiko's torrid affairs infuriates daughter Mi-

wako (**Kemi Ichiboshi**) until she can no longer contain herself. In a fit of anger, she plans vengeance against the step-mother.

Takako Uchida may be the star here, but it's young **Ichiboshi** who steals the show. After playing the "violated innocent" in many films (e.g., **Lustful Companion** [1967], **Perverved Virgin** [1968], **Raped Virgin's Diary** [1968], *et al*), she is finally gets the opportunity to act. Ichiboshi's range of emotion is remarkable, especially in light of her limited previous attempts. Many critics were quick to recognize her outstanding performance in this picture, although director **Yamamoto** was inadvertently given the credit when he won the **Kinema Junpo** award for Best Independent Movie in 1969. But, interestingly, neither Shinya Yamamoto nor Ms Ichiboshi has ever topped this film.

STALKING RAPIST (1983)

[Okashi No Biko]

aka Love Hotel Rapist

director: Daikichi Haibara

Sari Hayakawa • Miki Nakahara

and **Ichiro Yoshikawa**

Tokatsu

★★

Love motels are a common landscape phenomena in Japan. Their sole purpose is to provide a sanctuary for illicit couples. Rooms are equipped accordingly — with round beds, gaudy furnishings, ceiling mirrors, a jikuzi, and even video cameras for those special memories.

For this movie, a private detective (**Ichiro Yoshikawa**) stakes out a popular love motel and follows women as they leave their adulterous liaisons. Then he blackmails them for money and sex.

STAR OF DAVE:

BEAUTY HUNTING (1979)

[Dabide No Hoshi: Bishoujo-gari]

aka Beauty Hunting

aka Descent

director: Noribumi Suzuki

Natsuko Yashiro • Asami Ogawa

Bunta Sugawara • Hiromi Hano

and **Shun Domon**

Nikkatsu

★★★

Based on a 5-part animated series which, in turn, was inspired by **Masaaki Soto's** episodic adult manga, this one (scripted by **Atsushi Yamatoya**) tells the story of a young man who is destined to follow in the footsteps of his psychotic father. "Like father, like son" is a philosophy taken very seriously by many Japanese. They believe anti-social behavioral characteristics, like tendencies towards rape and murder, are *inherited*.

In this instance, a criminal breaks into a house, torments the husband and rapes his wife. This results in her getting pregnant. Tatsuya is born. As the boy grows into a man, he maintains a pretense of being normal but secretly he's just like dad. Tatsuya (**Shun Domon**) has converted his basement into a torture chamber and he gets his kicks by capturing girls (including a young pop singer played by **Asami Ogawa** in her debut role) and viciously tormenting them. Eventually dad and son reunite and they celebrate the occasion by torturing some more girls.

Director **Suzuki** understands the genre. His camera lovingly captures every nuance in screaming closeup fashion. The film is reprehensible for all the standard hubbub, but it's also begrudgingly fascinating for the same reasons. The filmmaker attacked the subject matter with a keen

freshness, a wide-eyed innocence, uncommon in similar sado fare. But that's probably because **Suzuki's** not really a *pinku eiga* director in the first place. He's better known for his *Sonny Chiba/ Henry Sanada* action flicks (i.e., **Killing Machine** [1975]) plus movies like **Convent Of The Sacred Beast** (1974) and the **Red Peony "Lady Yakuza"** series [1968-1971] which also starred toughguy **Bunta Sugawara**).

Incidentally, **Sugawara** plays the sicko father in this film. It's odd to find such a well-known, established actor in a role like this. He brings an air of credibility to the production. In the closing credit sequence, **Bunta** thanks director **Suzuki** for teaching him the "essence of acting."

STARFISH

OF THE NIGHT (1967)

[Yoru No Hitode]

director: **Kazuo Hase**

**Yoshiko Mita • Shigako Shimegi
Joji Takagi • Toshiyuki Hosokawa
Shochiku**

★★

This film is quite a departure for studio director **Kazuo Hase**, best known for his crime actioners (e.g., **Love Me Before Dark** [*Nichibotsumae Ni Aishite*] [1967] or horror/thrillers (**Cruel Ghost Legend** [1968])). But **Shochiku** wanted to dabble in the budding sex market, and Hase was tapped for the project. Unfortunately — despite a noble effort by the filmmaker — the company's conservative stance on *taboo* subjects¹ makes this a rather listless production (similar to the other **Shochiku** pink films from the '60s, e.g., **Blonde Hunt** (1968), **Roots Of Sex** (1967), *et al*). **Shochiku** would often promote their *pinku eiga* as "sex movies for couples."

This one features **Yoshiko Mita**, a well-known "A" actress (from **World War 3 Breaks Out** [1960] but best known for the **Gokudo Wives** series in the '80s), in the lead role. She plays **Masako**, a young widow who suffers from nymphomania.

¹**Shochiku** consistently dabbled in the *pinku eiga*, sometimes with strong box-office rewards. But ever since the controversy (and obscenity court case) surrounding their release of **Daydream** in 1964, the company was not willing to cross the line and compete with the independent studios.

STEWARDESS SCANDAL:

HOLD ME LIKE

AN ANIMAL (1984)

[Stewardess Scandal:

Kemono No Youni Dakishimete]

aka The Fly Girls In Action

director: **Masaru Konuma**

Tomoko Ai • Kate Asabuki

Shigeru Muroi • Makoto Yoshino

Nikkatsu

★ ½

Nikkatsu of the '80s was not particularly a good time for director **Konuma**, the man who used to be their top filmmaker {see **Director's Appendix**}. After the **Woman In The Box** fiasco, he helmed this by-the-numbers sex comedy, but the project is stagnant with of banality. The characters are one dimensional barbie dolls in stewardess uniforms.

The action centers on a few fly-girls and their laborious quests to get laid during a three day furlough. The only significant thing about this movie is it's the film debut of **Shigeru Muroi** who later developed into a major mainstream actress, starring in such diverse movies as **Tatsumi Kumashiro's** thriller **The Woman Who Bites** (1988) to **Takayoshi Watanabe's** horror comedy **Ghost In A Tavern** (1994).

STORY OF HERESY

IN MEIJI ERA (1968)

[Ensetsu Meiji Jakoden]

director: **Michiyoshi Doi****Masaya Takahashi • Takako Uchida****Mitsuko Aoi • Yumi Kanai**

Nikkatsu / Meguro

★★½

Officially, the *Nikkatsu Pinku Eiga* wave began in 1971 with the release of **Eros Schedule Book** and **Apartment Wife** {see separate entries}, but the studio experimented with sex movies long before that auspicious debut. For the most part, they did not actually produce erotic films, but rather the studio sub-distributed some of the classier independent projects.

For example this film was released under the *Nikkatsu* banner but in fact it originates from the quirky *Meguro Studios*. Obviously, influenced by **Teruo Ishii's Joys Of Torture** series {see separate review}, this film is an erotic narrative encompassing three stories about inquisition-type tortures during the Meiji Era (late 19th century). Each tale deals with women who are brutalized for their religious beliefs, vividly reflecting the government's staunch disapproval of Christianity, the "heathen rites of the foreigners."

The movie is actually quite tame by contemporary standards, especially when compared to other religious sado fests like *Koji Wakamatsu's Torture Chronicles: 100 Years* (1975). The emphasis lies in characterization and the *crime* rather than the punishment.

STROLLER IN THE ATTICsee **WALKER IN THE ATTIC****STUDENT MISTRESS:****TASTE OF A VIRGIN** (1976)

[Gakusei Mabu: Shoji No Aji]

director: **Koyu Ohara****Natsuko Yashiro • Seiji Endo****Kunio Shimizu • Junko Miyashita**

Nikkatsu

★★

Yumiko (Natsuko Yashiro, an actress formerly called **Yuko Oribe** during her earlier stint with *Toei*) is the survivor of a double suicide. She visits Kamiyama (**Seiji Endo**), the middle-aged man who saved her life, and discovers he's a high-ranking lieutenant in a yakuza family. Yumiko is wildly attracted to him, but Kamiyama lives a shadowy life and rejects her amorous affection — besides, he already has a mistress (**Junko Miyashita**). But then, later on, he becomes obsessed with the young woman.

STUDENT PROSTITUTE (1968)

[Gakusei Shofu]

director: **Shoji Shinagawa****Kako Tachibana • Kaori Aikawa****Akiko Kozuki • Masayoshi Nogami**

Kanto

★★

No surprises here. The title says it all. A bar hostess (**Kaori Aikawa**) recruits high school student Midori (**Kako Tachibana**) into the prostitute racket.

After a collection of hetro pink films (including **Woman's Hand Technique** [1969], actor **Masayoshi Nogami** starred in numerous gay films (e.g., **Mansion Of Roses**, **Legend Of The Big Penis** [1983], *et al*).

STUDENT WIFE:**WEeping SILENTLY** (1972)

[Gakusei-zuma: Shinobi Naki]

director: **Akira Kato****Yuko Katagiri • Isao Morishima**

Nikkatsu

★★

Here's a feeble attempt by *Nikkatsu*

and Akira Kato to help starlet Yuko Katagiri develop a more mature stature, whisking her from the *nubile sex grinders* like **Coed Report: Yuko's White Breasts** (1971), to a decidedly *sex noir* project. However, this one merely lays the groundwork for more successful ventures to follow (e.g., **Night Spot: Drifting Flower** [also 1972]).

High School student Yuko lives with her boyfriend, Jimmy (Isao Morishima), a former pop-group idol. But there's trouble in paradise, in the shape of a snooty rich girl named Kyoko. She's also in love with the burnt-out singer and uses the power of money to seduce him. Kyoko offers Jimmy an opportunity to return to the music scene. Jimmy agrees, and proves his fidelity by selling Yuko into prostitution. Of course, Yuko reacts badly pushing him into the path of an oncoming car.

SUBWAY SERIAL RAPE series [Chikatetsu Renzoku Rape]

4 episodes (1985-1988) Nikkatsu

Suji Kataoka, an assistant director for Yojiro Takita's *Molester's Train* series {see separate listing under *Molester's* series}, initially broke into filmmaking through his action movies featuring *Dirty Mary* (played by Usagi Aso, see *Dirty Mary* series). After a brief foray with *pinku eiga*, he moved to mainstream cinema in 1993 with a cop flick, **Unarmed Detective {Marugoshi Keiji}**, followed by **Pachinko Drifter** (1994) and **Prisoner Maria: The Movie** (1996).

The *Subway Serial Rape* series began as a one-shot venture which expanded into a series after its initial success. Each episode is conceptually similar, but they are not sequels in the truest sense of the word.

These films are, perhaps, the most

perfect portrayal of voyeurism ever captured on celluloid. They are also among the most graphically vicious. As fanciful as *Molester's Train* series might have been, the *Subway Rape* films are purposely pandering and offensive. In #1, a yakuza gang decides to instill "fear and respect" in the citizens by initiating a variety of rapes on subways — in full view — during rush hour. The key to the success of this film (and the subsequent ones in the series) is the graphic nature of the impassive, savage assaults against the women who are targeted by the gang.

In #2, [*Office Lady Hunting*], beautiful working women are earmarked for sexual assault by the yakuza gang; and for #3, [*Uniform Hunting*], the same thing happens as high school girls are raped in front of many witnesses on busy subway trains. The 4th entry [*Idol Hunting*] varies, ever so slightly, from the successful formula. A fledgling TV news station tries to increase ratings by exposing the subway rapes. Newscaster Tomoko (Kanako Kishi) is on the scene with her cameraman, but the yakuza gang — afraid of no one and hungry for the publicity — makes her the next target during a live broadcast.

Ms Kishi would survive the fall of *Nikkatsu* to become of big pink star throughout the '90s. This film is her debut.

► Subway Serial Rape (1985)

[Chikatetsu Renzoku Rape]

director: Suji Kataoka

Mami Fujimura • Eri Ishizaka

► Subway Serial Rape:

Office Lady Hunting (1986)

[Chikatetsu Renzoku

Rape: OL-gari]

director: Suji Kataoka

Saya Kitajo • Chiemi Akimoto

and Hiromi Saotome

▶ **Subway Serial Rape:****Uniform Hunting** (1987)

[Chikatestsu Renzoku Rape:

Seifuku-gari]

director: *Suji Kataoka**Mai Hayami • Rino Shimazaki*▶ **Subway Serial Rape:****Lover Hunting** (1988)

[Chikatestsu Renzoku Rape:

Aijin-gari]

director: *Suji Kataoka**Kanako Kishi • Megumi Takahashi*

all the above titles are Nikkatsu

SUCCUBOUS IN EDOsee **EROTIC GHOST STORY****SUKEBAN DEKA:****DIRTY MARY** (1974)

[Sukeban Deka: Dirty Mary]

director: **Yasuharu Hasebe****Hitomi Azusa • Yuri Yamashina****Tatsuya Hamaguchi • Junko Miyashita**

Nikkatsu

★★

Regardless of the coincidental title, this film has nothing to do with the *Sukeban Deka* series, popularized a few years later in TV and films. Instead, this one is a cockeyed *homage* to *Clint Eastwood's* notorious **Dirty Harry** character.

A photographer (**Tatsuya Hamaguchi**) makes extra bucks when he attaches his telephoto lens and vicariously peeps through bedroom windows. He has a very lucrative side-business blackmailing couples who would rather have their promiscuous behavior stay a secret. When he approaches a lady fashion designer (**Yuri Yamashina**) after her torrid affair, she freaks out and is accidentally killed. The photographer then realizes that he enjoys the "rush" he gets from committing murder and decides to try it again. Enter *Dirty Mary* played by **Hitomi Azusa**, who

was a *sukeban* on the other side of the law in **Sanctuary In The Night** [1973]). But this time she's a police detective in charge of the case. Mary is a no-nonsense cop with little patience and an eccentric affection for danger. But Mary ends up being captured and raped by the picture-taking weirdo before she can bring him to justice.

In retrospect, this film doesn't play badly. And it has garnered a positive reputation among the genre fans. However, upon its release, the picture failed miserably. It was a financial disaster and a major setback in director **Hasebe's** career. He had been a "mainstream" studio filmmaker (responsible for the **Alleycat Rock** series [1970-1972]) who had continued with *Nikkatsu* after their commitment to *pinku eiga*. His peculiar **Naked Seven** (in early '74) was successful despite its departure from the standard *roman porn* guidelines {see separate listing}; but this time his cross-genre pollination wasn't a hit with audiences.

SUKEBAN DEKA:**TARGET CAMPUS**see **TARGET CAMPUS:****ATTACK THE UNIFORM****SUKEBAN****FLESH VIOLENCE** (1973)

[Sukeban Nikutai Bouryoku]

director: **Yukihiko Kondo****Yuri Yamashina • Naomi Oka****Masumi Jun • Masako Minami**and **Koji Kai**

Nikkatsu

★★½

After the highly successful, but artistically vapid, **Sukeban Sex Violence** (earlier in 1973, see separate listing), *Nikkatsu* began a series of similarly titled films. The "Sukeban"

movies, while definitely not inspired by the *Sukeban Deka* television series (since the popular “yo-yo girls” didn’t premiere until 1978),¹ was certainly the bastard step-child of *Toei*’s juvenile delinquency films *Sukeban* (1969-1974) — not to mention scores of imported American youth-gang movies. Eventually, this *Nikkatsu* “genre” became *Sukeban Mafia* (1978+) with undeniable ties to the popular *Deka* films.

Five delinquent girls (led by **Yuri Yamashina**) cause trouble in school, resulting in their teacher’s resignation. However, the girls feel sorry for their young female instructor (**Masako Minami**) and, under the pretense of celebrating her recent marriage, they decide to visit the woman. The sukeban girls trek to the teacher’s countryside vacation-house where the newlywed couple are doing some celebrating of their own. When the delinquents get an icy reception, they become pissed off and concoct a revenge plot. After kidnapping the teacher and stashing her in the shed, the bad girls seduce her husband in a violent sexual frenzy.

Filmmaker **Kondo** was one of the original *Nikkatsu* pink directors. His specialty is “pink school girls” (e.g., **Coed Reports: Yuko’s White Breasts** (1971), **Warmth Of Love** (1972), *et al*). While technically superior to many other *pinku eiga*, this movie is morally bankrupt. It’s little more than brutal tabloid sleaze.

¹Some film buffs still contend a *Sukeban Deka* influence, sighting *Shinji Wada*’s girl comic periodicals, *Sukeban Deka Tales* (begun in 1972), as the inspiration for these *Nikkatsu* films. For the record, *Sukeban* is a Japanese slang word for “a delinquent girl.” *Deka* means detective.

SUKEBAN MAFIA (1980)

[*Sukeban Mafia*]

director: **Toshiharu Ikeda**

**Asako Kurayoshi • Yuko Ohsaki
Tokuko Watanabe • Eri Kanuma
Nikkatsu**

★★★

Throughout the ‘70s, **Toshiharu Ikeda** worked as an assistant director for *Nikkatsu*, usually teamed with filmmaker **Masaru Konuma**, involved in such renowned pink classics as *Flower And Snake* (1974), *Noble Lady: Bound Vase* (1977) and *Wife To Be Sacrificed* (1974). In a personal interview, he confessed that his duties included *grooming the starlets* or “snipping the pubic hair to avoid an *objectionable* shot.” He went on to say that the worst day of his life was when he accidentally cut **Naomi Tani**’s inner thigh while chasing a wayward hair.

This inordinately confident production is Ikeda’s directorial debut. It’s assured filmmaking — simultaneously satirical, rousing, sexy and character-driven. Certainly, a rarity in the *pinku eiga* arena.

High school students Miki (**Asako Kurayoshi**) and Haruko (**Yuko Ohsaki**) have run away from their abusive parents. They live with Onichan (**Kenji Kasai**), a young out-of-work musician — in a scenario not unlike the hippie bohemians of America. The girls are turning tricks for fun (and for pocket money), but in their naivete they anger the local yakuza who wants a piece of the action. Miki and Haruko are framed into becoming prostitutes for a female *Sukeban* gang. Miki, the stronger of the two, doesn’t like the situation, and brashly walks away. Haruko and Onichan also challenge the mafia, but are killed in the process. For the finale, Miki takes revenge against the female yakuza gang.

Ikeda would later be responsible for many Japanese thrillers, including

Evil Dead Trap [1988] (generally considered the best contemporary Japanese horror movie).

SUKEBAN MAFIA:

DIRTY INSULT (1980)

[Sukeban Mafia: Chijoku]

director: Nobuyuki Saito

Asako Kurayoshi • Yukiko Mizuki

Noriaki Abe • Noburu Sato

Nikkatsu

★★ (or ★★½)

This is the sequel to *Toshiharu Ike-da's* highly acclaimed debut film, *Sukeban Mafia* (earlier in 1980). But, stylistically, there's little resemblance, except the inclusion of **Asako Kurayoshi** as Miki. Whereas, the original film was character-driven, this one relies more on sexual escapades and formula action.

Miki and her high school friends are inducted into a secret branch of the Yakuza and become informants for the mafia. They fight the unscrupulous Red Rose Mob, a group of underworld delinquents committing crimes and planting evidence against the *Deka Mafia* dames, generally making them look bad.

Director **Saito**, obviously influenced by other Nikkatsu "tough" filmmakers (especially the ultra-violent work of **Yasuharu Hasebe** and **Yukihiro Sawada**), preferred to handle this film in a less satirical fashion than the previous entry. While not a bad movie, it wasn't what the fans were expecting and didn't do as well. {See *High School Emanuelle* for overview of *Saito's* career.}

SUKEBAN SEX

VIOLENCE (1973)

[Sukeban Sex Bouryoku]

director: Nobuaki Shirai

Yuko Katagiri • Masumi Jun

and **Naomi Oka**

Nikkatsu

★½

A girl gang headed by Okyo (**Yuko Katagiri**, in a tougher more mature role) is involved in a turf war with a male gang, meanwhile another sukeban group headed by Yoko (**Masumi Jun**) takes control of the territory.

Just another sleazy youth action film from *Nikkatsu* by second-string director **Shirai**.

SWAPPING

BETWEEN COUPLES (1969)

[Fufu Kokan]

director: Kaoru Umezawa

Shinzo Hiraoka • Setsu Shimizu

Mieko Tanabe • Jiro Kokubu

Nihon Cinema / Mukai Productions

★★

In 1969, a series of *swapping* movies erupted in Japan (and around the world), influenced by the new Sexual Freedom of the '60s Counter-Culture and, probably driven by the international success of the American film *Bob & Carol & Ted & Alice* (1969) by **Paul Mazursky**.

Swapping Between Couples is no better nor worse than any of the similar clones. It's the typical low-rent production usually associated with *Nihon Cinema*. 70 minutes of frolicking and guilt trips, as Moriyama (**Shinzo Hiraoka**) and his wife Hiroko (**Setsu Shimizu**) lure a bar hostess and her boyfriend into their sex swapping games.

SWEET SCENT OF EROS (1973)

[Eros Wa Amaki Kaori]

director: Toshiya Fujita

Hiroko Isayama • Kaori Momoi

Choei Takahashi • Hajime Tanimoto

Nikkatsu

★★★

Reminiscent to *Theater of The Absurd* popularized by the avant-garde

playwrights of the early '70s, director **Fujita**'s film bridged the gap between pink *Nikkatsu* and mainstream *cult* cinema. Arguably, this is the first of the studio's new sex-line films to do so, making *Nikkatsu* movies suddenly very fashionable in mass market venues. **Atsushi Yamatoya** is the scripter for this project. And **Kaori Momoi**, who later became one of Japan's top actresses, used this movie to spark the notoriety which helped her launch a most successful career.

Yukie, Koichi and Akira (played by **Hiroko Isayama**, **Choei Takahashi** and **Hajime Tanimoto** respectively) are rogues looking for a place to crash. They move into a house which Etsuko (**Kaori Momoi**) inherited from her parents. Soon after getting settled, the *hippies* slip into a communal lifestyle. They eat, have sex, and generally share everything together. Patterning their lives after the American "*San Francisco culture*" they adopt the motto: "to live is to play."

The film is a great example of simplicity personified, accentuated by moments of visual anxiety. For example, a notorious scene finds Koichi slaughtering a pig in graphic detail. The animalistic bloodlust is accentuated as the whiteness of the pig's neck as Koichi's black clothes are both splashed with the spurting gore. This scene immediately dissolves into a shot of the clan enjoying the succulent pork dinner at the kitchen table.

Note— do not confuse this film with director **Fujita**'s earlier **August: Scent Of Eros** (1972). With the exception of similar titles, there is no relationship between the movies.

SWEET WEDDING NIGHT (1968)
[Amai Shoya]

director: Toshio Okuwaki
Joji Ohara • Miki Hayashi
Mari Nagisa • Risa Minakami
World Eiga

★½

After the successful erotic thriller **Ten Years Of Evil** (1967) {see separate review}, actress **Miki Hayashi** embarked on a steady diet of sexually oriented films. Eventually, in the '70s, she found a permanent home with *Nikkatsu* after that studio initiated its lucrative *pinku eiga* venue {see Hayashi films: **Seduction of the White Angel** (1972), **Foreigner's Mistress Oman** (1973), *et al*}.

In this one, the pretty starlet plays young bride Keiko. She marries Bunzoh (**Joji Ohara**) a man who has trouble being faithful even on his wedding night. This slice-of-life sex farce has all the finesse of a dirty joke, although the punchline isn't worth the wait. More junk from *World Eiga*.

TAKARAZUKA
see **OH! TAKARAZUKA**

TARGET CAMPUS:
ATTACK THE UNIFORM (1986)
[Nerawareta Gakuen:
Seifuku O Osou]

aka **Sukeban Deka: Target Campus**
director: Mototsugu Watanabe
Kyoko Hashimoto • Yukijiro Hotaru
and **Saeko Fuji**
Shinto

★★★

Unlike the similar-sounding *Nikkatsu* clones (*e.g.*, **Sukeban Mafia**, **Sukeban Sex Violence**, *et al*), this one is an actual spoof of the renowned *Sukeban Deka* motion pictures/TV series. **Kyoko Hashimoto** plays her part with the same type of detached hostility as her role-model **Yoko Minamino**, the most popular

of the *Sukeban Deka* girls {see *Japanese Cinema: Essential Handbook*}

Instead of a yo-yo, this undercover teenage cop uses a *kendama*¹ against the bad guys. But besides mastering the phallic weapon, she has also trained her body with a form-fitting spring device, enhancing her vagina to grasp a penis in three different places, even making it capable of dismemberment.

Saki (**Kyoko Hashimoto**) is a student on a corrupt high school campus who fights a nefarious principal and his staff (not unlike the plot of the first *Sukeban Deka* movie). Besides her crusade for law and order, Saki also avenges her father who was humiliated by the school hierarchy.

It's an effective blend of *clever and crass* from director **Mototsugu Watanabe** who is not known for restraint. Unlike his **Prostitution On Wheels: "You May Come"** (1983) and similar ventures, this one works because the subject matter is so ripe for parody.

¹*kendama* is a Japanese fortitude toy, consisting of a ball attached by string to a pointed wooden mallet with an indentation in the handle. The object of the game is to swing the ball, either impaling it on the stick (10 points) or catching it in the handle (5 points).

TARGET OF LUST (1979)

[Aiyoku No Hyoteki]

director: Noboro Tanaka

Erina Miyai • Minako Mizushima

Shin Nakamaru • Kenji Kasai

Nikkatsu

★★

After the triumph of the award-winning **Rape And Death Of A Housewife** (earlier in 1979), director **Tanaka** disappointed his fans with this tepid "*inheritance-scam*" thriller. It's not so much a bad film, just woefully predictable.

Azusa (**Erina Miyai**) marries a rich

friend (**Kenji Kasai**). But she doesn't love her new husband {*no surprise there*}. It's merely the first step in a plot for her and boyfriend Naoya (**Shin Nakamaru**) to kill the old guy and get ahold of his money {*no surprise there either*}. So what happens next? Right. They scare him into a heartattack. It appears to be a perfect crime {*presupposing the local cops have never seen an inheritance scam movie before*} but then trouble erupts when they get a blackmail threat from niece Yuki (**Minako Mizushima**). Apparently, Yuki knows the truth about the dirty deed because she's also been sleeping with Naoya and he wasn't very good at keeping a secret. Azusa puts an end to all the nonsense by killing both Yuki and the shared boyfriend.

TASTE OF WOMAN,

TASTE OF MAN (1968)

[Onna To Otoko No Ajikurabe]

director: Takeo Takagi

Midori Enoki • Kazuko Shirakawa

Kanto

★

Hisako and Akiko are a college-age couple trying to find time for each other between studies and a busy work schedule. Ultimately, there's nothing remarkable in this *relationship* movie from director **Takagi** who made a career of similar over-blown productions (*i.e.*, **Flower Bed At Midnight** [1967]).

TASTE OF WOMEN (1967)

[Onna No Aji]

director: Toshio Okuwaki

Noriko Tatsumi • Naomi Tani

World Eiga

★★

Noriko Tatsumi is a stripper working in an underworld nightclub, torn between her yakuza boss and a vice-

detective who tumbles for her. The cat-and-mouse game between the cop and gangster is interesting in a *Jean-Pierre Melville* sort of way, but the sexual relationship between Tatsumi and the detective is oddly strained.

TATTOO (1982)

[Tattoo Ari]

director: **Banmei Takahashi**

Ryudo Uzaki • Keiko Sekine

Misako Watanabe • Jiro Yabuki

ATG

(rating withheld)

Unequivocally – based on execution and subject matter – this film does not belong in a book about *pinku eiga*. It's included only as a reference point in the career of director **Banmei Takahashi**. After years of making sex films (40 movies prior to this one, see *Spotlight Section*, page 234), he begins branching into new directions with this feature under the **Art Theater Guild** banner. It's the first of Takashi's actioners, a genre he would frequent during the next years {i.e., the director is best known in America for his **Door** series [1988-1991]}. However, historically, Takashi will always have a niche in Nippon Cinema for his intricate, highly stylized pink films (not to mention the first movie to successfully challenge the government's position of "pubic hair censorship" with the completely non-fogged release of **New World Of Love** in 1994).

Tattoo was a critical-n-boxoffice hit about a juvenile delinquent who tries to grow up. As age 30 approaches, he wants to accomplish something more meaningful in his life. The small-time hood decides to rob a bank.

TATTOO (1984)

[Irezumi]

director: **Chusei Sone**

Sakiko Ito • Kazumi Sawada

and **Ryo Kinomoto**

Nikkatsu

★★★

Loosely based on the bestselling novel by **Junichiro Tanizaki**, here's an erotic remake of *Daiei's* 1966 period film *Irezumi* which was directed by **Yasuzo Masumura**. For this one, filmmaker **Chusei Sone** rejuvenates his characters in modern times and dumps wagonloads of sex into the mix.

Actress **Sakiko Ito**, a real-life singer who used this film to change her image after ten years of wholesome pop music, plays an ill-fated songstress named Asami. As the movie opens, her career is ready to ignite, but everything turns sour by a kidnapping.

Here's what happens: Asami is driving her manager's daughter to the store when they are intentionally sideswiped. A case of mistaken identity causes the singer to be kidnapped instead of the daughter, **Kazumi (Kazumi Sawada)**, the original target. While Asami is restrained at the hideout, the captor passes time by simultaneously raping and tattooing her. Eventually, the girl escapes but she is now regarded as "spoiled goods" by the entertainment industry. A tattoo, usually the symbol of the yakuza world, isn't advantageous for a young female singer. Asami must give up her dreams of stardom. Wallowing in her misery, she decides to make everybody else unhappy too. Asami takes revenge against every man who ever slept with her.

After more than a decade, this would be one of director **Sone's** last *pinku eiga* with *Nikkatsu*. He moved to *Toei* where he helmed a few mainstream pictures {e.g., **Blow The**

Night, a sensitive juvenile delinquency movie}. **Sone** retired from cinema in 1988 after directing *Flying* with **Yoshi Harada**.

TEACHER DEER (1978)

[Kyoshi Mejika]

aka **Teacher Doe**

director: **Chusei Sone**

Hitomi Sakae • Kunio Ohtsuka

Hitoshi Takagi • Toru Kido

Nikkatsu

★★½

Hitomi Sakae plays **Saeko**, a maverick biology teacher, transferred to a prestigious high school. She immediately locks horns with the conservative principal who cannot {and will not} accept her unconventional teaching techniques. Secretly, **Saeko** had positioned herself in the new school to avenge her father, a man betrayed by the principal's father, the district superintendent.

After the provocative setup, director **Sone** unexpectedly escorts his tale into a peculiar universe of S&M, when the teacher captures her adversary and his father. She ties them up and tortures the two men. However, after all the whip cracks and body smacks, she is left unsatisfied by the ordeal {a sentiment shared by the audience} and, in exasperation, leaves the school.

Certainly, this type of film could only exist in the *pinku eiga* arena. Narratively, it is illogical while pretending to be poignant. What distinguishes this one from other similar fare is **Chusei Sone's** exemplary talent as a filmmaker. Despite the preposterous plot, the execution is first-rate and oddly sagacious.

According to *Eigageijutsu*, director **Sone** wanted desperately to leave *Nikkatsu Roman Porn*, but he was reluctant to walk away from such a

lucrative contract. The studio tried to supplement his artistic hunger with non-pink projects, released through the "mainstream branch" of *Nikkatsu* {e.g., the popular **Glory Cheerleaders** series [1976-1978], a touching comedy about male cheerleaders at an all boys school}. They also permitted **Sone** to moonlight with other studios {i.e., he made **A Non-Serial Serial Killer** [*Furenzoku Satsujin Jiken*] for the Art Theater Guild in 1977}. The filmmaker finally left the *pinku eiga* genre in 1985 (although he returned for the big-budgeted **Adultery** in 1986). He flourished as an independent filmmaker during the next few years, retiring in 1988 after *SL Productions* release, *Flying*.

TEACHER,

DON'T TURN ME ON! (1984)

[Sensei, Watashi No

Karada Ni Hi O Tsukenaide]

director: **Ryuichi Hiroki**

Chie Azuma • Toru Nakane

Arisa Shindo • Ren Ohsugi

Nikkatsu

★★½

Scripted by filmmakers **Nobuyuki Saito** and **Rokuro Mochizuki**, this one is directed by **Ryuichi Hiroki**, the new boy-wonder from **Genji Nakamura's** production company. He moved from *Million Films* to *Shintocho*, *ENK* to *Nikkatsu* within a two year period. By 1985, he would go into partnership with **Nakamura** and **Hitoshi Ishikawa** — under the collective pseudonym *Go Ijuin* — for an assortment of highly successful S&M projects {see **Captured For Sex 2, Sexual Abuse, et al**}.

Hiroki establishes himself as "the prince of youth porn" with this entry. It stars **Chie Azuma** as **Hiroki**, a high school girl who falls in love with her private tutor (**Toru**

Nakane), a grad student who's very popular with the college girls. A love war develops over "property rights" as nubile Chiemi challenges the promiscuous coeds. "Lose it and use it" becomes her motto.

Actress **Chie Azuma** follows *Nikkatsu's* formula for *look-alike pink*. Since 1977, when they hired **Minako Mizushima** to get naked in *Momoe's Lips* (because she resembled superstar singer **Momoe Yamaguchi**), the studio has produced numerous sexy "twins" {see *Special Color Insert*}. In this instance, Ms Azuma was promoted as a look-alike for popstar **Chiemi Hori**.

TECHNIQUE IN PRIVATE (1967)

[Koshitsu No Technique]

director: **Hiroshi Mukai**

Tsuneo Kawai • Hiromi Aoi

Tokyo Koei

★½

The sex life of a young couple is dramatically improved when the wife (**Hiromi Aoi**) has an affair with a worldly playboy after her husband leaves town on a business trip. More naive cinema from *Tokyo Koei*.

TECHNIQUE

OF FAINTING (1967)

[Shisshin No Technique]

director: **Eisuke Miki**

Honey Yoshikawa • Hiroshi Yajima

and **Kazuko Shirakawa**

Nihon Cinema

★★

Probably the most important thing about this movie is the green performance by **Kazuko Shirakawa** who later became the first queen of *Nikkatsu* with the release of their *Apartment Wife* series in '71. Here, Ms **Shirakawa** plays Miwa, an innocent nymph attending at a remote woman's college. The real star is

Honey Yoshikawa, being groomed by *Nihon Cinema* through other sex-n-actions films (i.e., *Lady Gambler* {*Onna No Tsubofuri*} and *Abnormal Rape* [both also 1968]), but her acting is so stilted that she's miserably overshadowed by **Shirakawa**. The story deals with a young sexually active coed, Yuko (**Honey Yoshikawa**) who teaches her girlfriends how to get the most out of their sexual liaisons. In this case, the "fainting" on the title refers to an "orgasm."

TEENAGERS'

SEX JOURNAL '75 (1975)

[Judai No Seiten '75]

aka *Shocking! A Teenager's Diary*

director: **Yukihiko Kondo**

Yoko Asakura • Kiyoyasu Adachi

Kyoko Naito • Joji Sawada

Nikkatsu

★½

Director **Kondo**, who broke into the genre with similar fare (i.e., the *Coed Report* films in 1971) is seemingly a *Nikkatsu's* specialist in *pink* youth oriented films. His early movies starring girl-child **Yuko Katagiri** were certainly fresher and more honest than this exploitive fantasy for pedophiles. Aside from the nubile bodies, there's little to recommend.

A teenage couple (**Yoko Asakura** and **Kiyoyasu Adachi**) are frustrated by their inability to relate to one another. So — even though they are "committed" to going steady — they secretly find it's much easier, and less complicated, to have sexual relations with other friends. But soon, these two pubescent libertines learn to trust each other and enjoy physical love together.

TEENAGE SEX

PROBLEMS (1968)

[Judai No Aoi Sei]

aka **Green Sex**

director: **Yoshio Inoue**

Yoko Namikawa • Masako Mizuki

Shozaburo Sato • Junko Yashiro

Daiei

★★½

Filmmaker **Yoshio Inoue** (future director of **Hanzo The Blade: The Devil, The Flesh, And Gold Coins** (1974) brings an air of dignity to this documentary-styled sex drama about teens and their budding bouts with carnality. But the biggest problem is the film's stoic approach to the subject matter. As the title might suggest, the approach is decidedly neanderthal, depicting the teen's sexual encounters as "problems." As a result, the film seems instantly insincere, relishing in the very activity which it pretends to condemn.

The cast offers a bevy of cute girls, most of them unknowns, the result of *Daiei's* open auditions in Tokyo high schools. However, **Masako Mizuki** is not a stranger to this type of fare, she also made the similar **Memoirs Of A Sex Doctor** and **High School Geisha** (both in 1968). The film also features two popular Japanese rock bands, **The Rangers** and **The Spatts**, performing at the High School Dance.

TEMPTATION OF THE MASK

see *Spotlight Section: Hisayasu Sato*

TEN YEARS OF EVIL (1967)

[Akudama Junen]

director: **Kiyoshi Komori and**

Mamoru Watanabe and

Shinya Yamamoto

Koji Satomi • Kaoru Miya

Noriko Tatsumi • Naomi Tani

Kiei

★★★

Kiei Studios continues their parade

of sexually oriented "horror" films with this misogynistic story of a Buddhist monk who loses his faith and proceeds to dedicate his life to carnal pleasures. Ex-priest **Jikai (Koji Satomi)** becomes engrossed in sadistic behavior and begins painting pictures of his horrific obsessions. He captures girls to be his models, raping and killing them for inspiration.

Throughout the film, **Jikai** brutalizes a variety of women, many of whom went on to starring roles in future *legitimate* productions. **Yasuko Matsui** and **Miki Hayashi** became regulars in *Nikkatsu* pink films (including **Eros Schedule Book {Matsui}**; **Seduction Of The White Angel {Hayashi}**). **Noriko Tatsumi** starred in **Atsushi Yamatoya's** crime-noir motion picture **Inflatable Sex Doll Of The Wastelands** (1967). And **Naomi Tani** became the most famous sex starlet of the '70s, often regarded as a *Queen of Nikkatsu*.

TENEMENT APARTMENT

see **HOUSEWIFE'S EXPERIENCE**

TENEMENT APARTMENT:

OBSCENE AFFAIR (1978)

[Yo-jo-han: Wasenna Joji]

director: **Katsuhiko Fujii**

Izumi Shima • Junko Miyashita

Tatsuya Hamaguchi • Minoru Ohkochi

Nikkatsu

★★★

Despite **Junko Miyashita's** involvement here, there's no relation between this film [*Tenement Apartment*] and her popular **Housewife's Experience: Tenement Apartment** trilogy (1975-1976). **Katsuhiko Fujii** abandons his S&M roots for this erotic but preposterous tale of a frustrated wife's preoccupation with a swingers club. The story is remarkably similar to the director's

own **Wet And Crying** (in late 1977) which also starred Ms **Miyashita**.

Up and coming **Nikkatsu** starlet **Izumi Shima** plays Takako, a sexually frustrated woman married to an aspiring businessman (**Minoru Ohkochi**). One day, while shopping, she bumps into her teacher (the distinguished **Tatsuya Hamatguchi**) and is asked to accompany him to a tea ceremony. But, in reality, the tea party is a euphemism for a big orgy. Once there, she can't resist the sexual frenzy. In fact, Takako enjoys herself so much she joins the swingers' group for the weekly revelry. Her husband starts wondering where she's going every Wednesday afternoon. So he follows her and is amazed to see the wild sex gala. The film ends with him also becoming obsessed with the hedonistic affair.

TENEMENT WIFE

see **APARTMENT WIFE**

THAT'S HENTATAINMENT!

see *Spotlight Section: Toshiki Sato*

THAT'S ROMAN PORNO:

SMILE OF GODDESSES (1988)

[That's Roman Porno:

Megami-tachi No Hohoemi]

director: Takashi Kodama
documentary

Nikkatsu

★★★

In 1988, when **Nikkatsu** decided to shut down its *pink* facilities, the company delivered a greatest hits packages to the theaters as a farewell gift. This documentary is well-made and visually stunning – if not self-serving – as **Nikkatsu** pays tribute to the starlets and pats itself on the back at the same time, celebrating “*15 glorious years of Pink.*”

The film offers more than a hundred clips (most of them irritatingly brief) spanning the entire spectrum of the **Nikkatsu** pink days, from historic porn like **Eros Schedule Book** to the ever-popular **Apartment Wife** series, from the coming-of-age sex comedies to the darkly violent rape films – in short, from the romantic to the misogynistic. Each clip is identified with the title {in Japanese only}, release date, director credits and the name of the leading lady (or ladies).

Prior to this farewell documentary, **Nikkatsu** released their final two films, **Bed Partners** and **Last Cabaret**. A couple years earlier, the studio produced **Best Of Nikkatsu S&M** (1984) {see separate listing for all the titles}.

THAT'S WHEN

THINGS CHANGED (1993)

[Soshite Bokura Wa Kawatta]

director: Kuninori Yamazaki

Makoto Sugimoto • Kazu Itsuki

and **Hajime Ohta**

Okura

★★½

Kuninori Yamazaki, former journalist for a Japanese tabloid, began motion picture directing with this film. Critically, it was embraced as “intellectual porn” but some pink fans dismissed it as too square for the genre.

A group of men get together for a construction project. While working they find that two of them are gay. This discovery leads to numerous discussions (and flashbacks) as the men dispute the differences between and straight and homosexual love. Ultimately, it's an honest portrayal dealing with male bonding and a reaffirmation of their sexual identities — arguably — with gays getting the short end of the stick.

THREE JUICY SISTERS:**CASUAL SEX** (1979)

[Shikijo Sanshimai: Hizakurushi]

director: Nobuaki Shirai**Izumi Shima • Akiko Hyuga****Yumi Fukazawa • Hajime Tanimoto**

Nikkatsu

★★

The title says it all. This is a free-spirited sex romp in the backlands, similar to American *southern* scorchers like *Russ Meyer's Mud Honey* and *Lorna* (1964). Three sisters are consumed by sex. They live in a shanty on the edge of the Itako Swamps and they complete for a piece of every man they meet.

Director **Shirai** is no stranger to this kind of earthy celebration. He also helmed the similar **Boso Rhythm: Thank God For Women** (1974).

THREE JUICY SISTERSsee **HOSTESS CONFIDENTIAL****THREE SINS OF SEX** (1967)

[Sei No San-aku]

director: Kinya Ogawa**Naomi Tani • Rie Taki****Joji Nagaoka • Miki Hayashi**

Okura

★½

This is yet another *urban paranoia* tale, initially inspired by *Shohei Imamura's Insect Woman* (1963), but then exploited incessantly through such films as **Report On An Abnormal Situation: Virgin Rape** (1967), *et al.* Here, countrygirl Hisako (**Naomi Tani**) moves to the big city and rooms with her friend Masako (**Rie Taki**). Before you can say "*city life corrupts*" Hisako is adopted by the wrong crowd and introduced to the three sins of sex: drugs, prostitution and venereal disease.

There's nothing new nor remarkable

in this whirlpool to degradation (with the exception of **Naomi Tani's** fine performance). Director **Ogawa** has done this sort of thing before {see separate reviews for *Loose Women* [1966] which also starred Rie Taki and *Conception And Venereal Disease* [1967]}. It's time to move on.

THREE WIVES:**WILD NIGHTS** (1972)

[Tsuma San-nin: Kyoran No Yoru]

director: Masaru Konuma**Akemi Nijo • Hidemi Hara****Mari Tanaka • Tetsuo Komatsu**

Nikkatsu

★

Here's a needlessly contrived *naughty* picture — more insulting than entertaining — from Nikkatsu director **Masaru Konuma** who improved dramatically with age.

Three "wives" are living under one roof in the rich Mishima family estate. There's the master's wife (**Akemi Nijo**), formerly his mistress, plus a second wife (**Hidemi Hara**) who is the maid. The third is his son's ex-wife (**Mari Tanaka**), now the old man's mistress. Tensions escalate when wives #1 and #2 both have affairs with Mishima's son (**Tetsuo Komatsu**) and then start bickering over his attentions. Wife #1 convinces the stepson to kill the maid-wife. Meanwhile, mistress/ex-wife #3 doesn't like the maid either, so she also tries to kill her. But the two wives, in a goofy scenario, end up killing each other and #2 is the only surviving wife in the family.

TIGHT BONDAGE:**ABUSE!** (1984)

[Kinbaku: Itaburu!]

director: Toshimitsu Masuda**Mayuko Hino • Kayoko Sugi**and **Hiroko Odajima**

Million Films

★★

Studio director **Toshimitsu Masuda** delivers another standard pink S&M feature for *Million Films*. A girl (**Mayuko Hino** from *Prostitution On Wheels* [1983]) avenges for her older brother who becomes disabled in a careless traffic accident. She uses her body and sexuality to destroy the career of the hit-n-run businessman.

TIGHT BONDAGE:

LUSTFUL ANIMAL WIFE (1983)

[Kinbaku: Jushoku Fujin]

director: **Kaoru Umezawa****Naomi Oka • Kaoru Kaze**and **Kayoko Sugi**

Shintoho

★★

Director **Umezawa** is still alive-n-kicking after two decades of SM fodder. This time he attempts the unlikely amalgamation of *whip and art* — a surprisingly pretentious fusion in the midst of the torturous mayhem. The story focuses on a married couple (**Naomi Oka** and **Kayoko Sugi**) who are traditional dance performers looking for the ultimate expression of sex and love for their new stage routine. They find it in the kinky world of S&M.

TIME ESCAPE:

5 SECONDS TIL CLIMAX (1986)

[Time Adventure:

Zeccho 5-byo Mae]

director: **Yojiro Takita****Kozue Tanaka • Kaori Sugita**

Nikkatsu

★★

Director **Takita** is, probably, best remembered for his *Molester Train* series, 11 episodes in the early '80s. He followed those impertinent sex comedies with even more adventures featuring his notorious *molester* char-

acter {see separate listing for **Molester series**}. **Takita** also helmed some standard genre flicks, like **Pink Physical Examination** for *Nikkatsu*.

For this one, a sexy SciFi comedy, **Kozue Tanaka** plays a promiscuous time-traveler who journeys to the year 2001 where she gets involved in a smorgasbord of sexual adventures.

TISSUE PAPER BY

THE GEISHA'S PILLOW (1977)

[Yo-jo-han Geisha No Makuragami]

director: **Shogoro Nishimura****Junko Miyashita • Yukitomo Karano****Aoi Nakajima • Nagatoshi Sakamoto**

Nikkatsu

★★

Ushiyama (Yukitomo Karano) is a store clerk who becomes a hero after running Yakuza toughguys out of the shop. The owner, to show his appreciation, takes **Ushiyama** to a Geisha House for a night of fun and games. The boy's sex partner is **Kikumaru (Aoi Nakajima)** but he's really infatuated with **Someko (Junko Miyashita)**. He decides to save money for a few weeks so he can return to the brothel and buy a few hours with his *true love*. But when **Ushiyama** finally goes back, **Someko** has become too popular and she can't entertain him. In an irritatingly anti-climactic ending, **Ushiyama** lethargically passes the evening with another girl.

TOKUGAWA CHRONICLES

see JOYS OF TORTURE

TOKUGAWA SEX BAN (1973)

[Tokugawa Sex Kinshi-rei]

director: **Noribumi Suzuki****Miki Sugimoto • Sandra Julien****Hiroshi Nawa • Ruriko Ikejima**

Toei

★★★

Here's an ambitious film from director **Noribumi Suzuki**, capitalizing on both his new preoccupation with *pinku eiga* and his expertise in historical actioners {like his **Red Peony/Lady Gambler** series [1968-1969]}. But the movie, like his previous **Modern Porno Tale: Inherited Sex Mania**, also ran into trouble with the Japanese rating board *Eirin*, this time over some "excessive torture sequences." *Eirin* objected to eight different scenes, which caused the film to be heavily trimmed before its release. But despite the preponderance of SM, the film is essentially a comedy.

A chaste princess (**Miki Sugimoto**) from the Tokugawa family marries the young king of Kyushu (**Hiroshi Nawa**) who is also a virgin. Since they are both naive to physical pleasure, he arranges for a sex education course with a French slavegirl (**Sandra Julien**) as the teacher. The three spend days in the steamy seminar. But then, after the King learns how enjoyable sex is, he bans it from the kingdom – permitting only the nobility to engage in the exquisite diversion. This unwise decision causes the commoners to riot against the ruling class.

Following this film, **Miki Sugimoto** left the pink arena for work in the mainstream market (e.g., **Yukio Noda's Zeronano Onna Akai Wappa** [1975]); **Sandra Julien** returned to France where she continued making erotic films for directors **Jean Rollin** and **Max Pecas** throughout the '70s.

TOKYO BATHHOUSE (1968)

[Onna Ukiyo Buro]

aka **House Of Strange Loves**

aka **Sadistic Violence To**

10 Virgins {European Title}

director: **Motomu Ida**

special second-unit director:

Kinya Ogawa

Noriko Tatsumi • Reiko Ohtsuki

Kozue Katori • Naomi Tani

Miki Hayashi • Yuki Hisamoto

Ryoji Hayama • Koji Satomi

Kaoru Miya • Setsu Shimizu

Nikkatsu

★★½

Arguably, this is *Nikkatsu's* first sex film. Here's a *pinku eiga* from that studio long before they officially embarked on the "ground-breaking" venture in 1971.

Some film historians insist this was the studio's *test project* to see if the marketplace would support a big-budget, well-lensed, full-color sex movie. The film was a commercial success but a media disaster, unable to inspire serious consideration from *mainstream* critics.¹ But *Nikkatsu* spent the next three years priming the industry with stories of "artistic freedom" and "director license" so when they finally emerged with their *Roman Porn* line in 1971, it was embraced by many of the same reviewers who had scoffed first time around.

Perhaps, the most significant aspect of **Tokyo Bathhouse Harem** is the cast itself. Here's a virtual *who's who* of the Pink World, featuring over 30 recognizable performers from the industry. These are actors and actresses who were willing to cross their own studio's lines and face "breach of contract" litigation for the opportunity to star in a sex movie financed by a major studio. This should've been a clear message to the *underground* adult-film biz that their days were limited. The writing was on the wall.

As one might expect, the movie is not particularly consequential. It's merely a slice-of-life tale, as Sinzo

(**Ryoji Hayama**) and his buddy Takichi (**Jiro Okazaki**) visit a new soap-n-sex house in Tokyo where they meet a young prostitute who asks for their help in an escape from her sadistic gangster boss. A side-plot finds citizens in an uproar over the government's new restrictions against unisex communal bathing. There's ample opportunity for endless shots of nude beauties in various erotic positions within the weak story. But the real fun is "celebrity watching." There has never been — and never again will be — such a smorgasbord of major sex stars populating one movie. Many of the starlets hung around after the shoot and director **Ida** used them as extras for his film **Ukiyo-e Women** [*Onna Ukiyozoshi*] {see separate listing}.

Motomu Ida (some English language reference books erroneously list his first name as *Tan*) started directing movies, B-features, in 1958 {his first film was **Tokyo Is My Lover** [*Tokyo Wa Koibito*]}. For years, Ida was relegated to a diet of B-actioners and youth films, averaging five to six movies a year for **Nikkatsu**, providing them with the bottom half of double bills. But by '63 his craft improved along with his budget. Ida's first major success was **The Wolf Is Alive** [*Ikiteiru Ookami*] in 1964, a drama about Tokyo's "red light district" during the Meiji Era. He followed this feature with **Three Seconds to Zero Hour** [*Bakuha Sanbyo Mae*], a spy action film (a rarity in Nihon cinema). His *chinpira* films ("proud loser" yakuza), from 1969 through 1972, were instrumental in heralding the new wave of gritty Japanese gangster films of the mid '70s. Meanwhile, Ida became involved in Japanese Television where he developed the **Playgirl** series, a

Charlie's Angels knockoff featuring a bevy of kickass divas. He wrote and directed more than 50 episodes for that stalwart series. But his major contribution to Japanese cinema is this "insignificant" pink film which set the stage for Nikkatsu's Golden Age.

On the other hand, because of his limited knowledge of the *pinku eiga*, **Nikkatsu** also hired popular cult director **Kinya Ogawa** to organize and shoot most of the sex scenes.

¹ A similar fate befell American publisher **Bob Guccione** when he released his hardcore extravaganza **Caligula** {directed by Italian **Tinto Brass**} in 1980.

TOKYO DECADENCE (1991)

[Topaz]

director: **Ryu Murakami**

Miho Nikaido • Tenmei Kano

Yayoi Kusama • Sayoko Amano

Toei

★★½

It's the story of a sad-eyed S&M prostitute named Ai (**Miho Nikaido**) and her search for happiness amid a cesspool of affluent, morally corrupt clients. At one point, she visits a fortune teller who tells her to "make a ring from a pink stone and wear it on the middle finger." Ai obeys blindly, immediately purchasing a pink topaz (thus the significance of the original Japanese title). She is a simple girl merely looking for a book of answers to life's questions, mistakenly thinking she can find it in society's underbelly.

S&M for the art crowd, just enough to shock but not enough offend. And then when it's over, the intellectuals can sit around and discuss the *real* message behind the humiliation and degradation suffered by the poor heroine. Somehow by philosophizing it, the genteel folks feel better about the *shocking* subject matter. But

they're missing the point.

It doesn't take much to realize director **Murakami** is using this story of an S&M prostitute to make a broad statement about contemporary life in Japan. One of the very first lines of dialogue sets the stage as a sicko John tells Ai: "Someone as pure as you is the only hope for this rotten Japan." Obviously she's not pure, so.....

But just as American *roughies* would to give lip-service to condemning the very acts portrayed in explicit detail on the screen, this film takes delight in the perversions it depicts. The lion's share of the film lingers lovingly on Ai's sex sessions. So then when writer/director **Murakami** tries to drive home his message of Japan becoming morally bankrupt, a "nation of wealth without pride," it tends to ring strikingly dishonest.

► **TOKYO EMANUELLE (1975)**

[Tokyo Emanieru Fujin]

translation: **Tokyo Lady Emanuelle**
director: **Akira Kato**

Kumi Taguchi • Fujio Murakami
Naka Fuyuki • Mitsuko Aoi
Nikkatsu

★★½



► **TOKYO EMANUELLE:**

PRIVATE LESSONS (1975)

[Tokyo Emanuelle Fujin:

Kojin Kyoju]

director: **Katsuhiko Fujii**

Kumi Taguchi • Midori Ohtani
Nikkatsu

★★½

Director **Kato** begins the film with a short message to the audience: "I visualize the romance of Roman Porn and I attempt to share that image." The result is a collection of loosely related vignettes, mostly designed to give actress **Kumi Taguchi** the

chance to get naked. There's nothing inherently wrong with this concept. **Taguchi** looks great in the buff. The telescopic shots with her on horseback galloping along the beach, skirting the golden waves, are picture perfect. And the naked goddess clinging to the back of a porpoise is ultrasleek. And her rape scene inside a mountain-side gondola is titillating trash. But **Kato** forgot to add a plot to the stylistic ramblings. With just a bit of creativity, this could have been a great *pinku eiga* instead of a trendy *Penthouse*-ish pictorial.

Colorful but rapid. The plot is secondary, almost an afterthought, in this story of Emanuelle {shortened to *Emi* for most of the dialogue}, a sexually liberated jetsetter who lives like there's no tomorrow. *So many men, so little time* could easily be Emi's motto. Ms **Taguchi** is a half, part Japanese part American. This is her *Nikkatsu* debut, she joined the studio after a short stint with *Toei* {i.e., *Deep Throat In Tokyo* was made for Toei earlier the same year}. She reprised the *Emanuelle* role in a sequel, *Tokyo Emanuelle: Private Lesson* for a different director, **Katsuhiko Fujii**. It's a better film but, surprisingly, didn't do as well at the boxoffice.

In #2, Emi — the toast of Paris — returns to Japan after getting a distress call from Midori (**Midori Otani**), the sister of her late boyfriend. However, after spending some time with her, Emi discovers money isn't going to solve her friend's problems. The girl needs some lessons in sex appreciation. Gradually, worldly Emanuelle teaches Midori everything she has to know. Her problems disappear like magic after she grasps the dynamics of an orgasm.

TOKYO EROS:**1001 NIGHTS** (1979)

[Tokyo Eros Senya Ichiya]

director: Shogoro Nishimura**Izumi Shima • Erina Miyai****Hosei Komatsu • Yukiko Tachibana****Nikkatsu**

★★½

Workhorse director **Nishimura** adds a fantasy element to this production, something of a rarity in *pinku eiga*. Plus the film offers ultra-chic performances by two top starlets, **Izumi Shima** {from **Lady Chatterley In Tokyo** [1977], promoted as “*Nikkatsu’s most beautiful actress*,” and **Erina Miyai**, the delectable victim in **Yukihiko Sawada** roughies **Assault!** [1976] and **Attack!** [1978]}.

High school student **Hatsuto** is trying to study for the College Entrance Exam, but he can’t concentrate because daddy and new wife are having wild (and very noisy) sex every night. **Hatsuto** has another excuse too. He just broke up with his girlfriend, **Rika**. So, the lad is forced to masturbate every day and night. Obviously that leaves little time for studies. Then, one day while he’s waxing his shaft, **Hatsuto** falls inside a hole, swallowed into an alternate universe where he receives a stack of money from a fleeing yojimbo. The boy uses the money to take ownership of a big corporation. He fires all the males and turns the women into his personal *ooku* (harem), forcing them to wear sexy clothes and dance for him. Just as things start going well for **Hatsuto**, a gang of female warriors attacks and destroys the company. **Hatsuto** is then forced to organize his harem and retaliate against the amazons. But, the boy wakes from his dream just as his stepmother reaches an orgasm.

TOKYO SECRET**NIGHT REPORT** (1976)

[Tokyo Maruhi Night Report:

Atsui Jueki]*aka***Secret Night Report: Warm Sap****director: Koyu Ohara****Kazuhiko Yakata • Akemi Nijo****Rie Tachibana • Tokuko Watanabe****Nikkatsu**

★★½

This film is something of a landmark for pink *Nikkatsu*. It’s the first movie which concentrates on the “sexuality” of a *male* leading player, as played by studio fave **Kazuhiko Yakata**. His *femme fatale* is **Akemi Nijo** who fared disastrously with **Apartment Wife** (1972) but had a more successful stint with the **Office Lady** series (1975).

Isao is the #1 host at a popular Tokyo nightclub. His motto is, of course, never fall in love with a customer. He receives lots of tip money from his snooty, but horny, clientele. However, one day he gets bitten by the lovebug when he spots **Kyoko**. She carries herself like she’s from an affluent family, but **Kyoko** definitely has a singular rebel streak. **Isao’s** infatuation costs him the *#1 Position*, his obsession with the girl eventually causes him to loose the job completely. Then, later, he discovers that she was, in fact, a con artist. Not much of a surprise, really, but it’s a lively trek due mostly to filmmaker **Ohara’s** fashionable direction.

TOP SECRET ACCOUNT OF JAPANESE CUSTOMS AND**MANNERS: BREASTS** (1968)

[Nihon Maruhi Fuzokushi Chibusa]

director: Takae Shindo**Kazuko Shirakawa • Reiko Ohtsuki****Shohei Yamamoto • Ken Masayama****Kanto**

★★

Forget the narrative, here's a perfect movie for voyeurs in the audience, as *Kanto Films* continues its parade of low budget sexploitation. **Takae Shindoh** directs with a heavy hand, primarily concerned with exposing **Kazuko Shirakawa's** impressive chest as often as possible. There's also some incidental gibberish about sexual taboos and men's fascination with breasts. But the only reason to bother with this film is to gawk at **Reiko Ohtsuki** and **Kazuko Shirakawa** as they assume the roles of *innocent* geishas.

Ms Shirakawa continued her "naive whore" routine for many years. She became the first queen of *Nikkatsu* in 1971 when she starred in that studio's premiere *pinku eiga*, **Apartment Wife**.

Director **Shirakawa** made a number of grade B pictures for *Kanto* between 1967-1970. This one is probably his most famous although some critics have actually gone on record as liking **Lusty Woman's Mistakes** (1967).

TOP SECRETS OF

WOMEN TORTURE (1969)

[Gokuhi Onna Gomon]

director: **Kiyoshi Komori**

Koji Satomi • Naomi Tani
Shinto

★★

An obvious knockoff of **Teruo Ishii's** *Joy's Of Torture* series, from a director who isn't afraid of showing the extremes of the ero-gro (*erotic grotesque*) genre. Technically, this one's not nearly as competent as his **Ten Years Of Evil** (1968), but it harbors the same misogynist flavor, featuring a series of brutal inquisition-type tortures during the Edo Era.

During the opening segment,

women are brought before a magistrate. These females have been convicted of various crimes, ranging from shoplifting to murder, and they are sentenced accordingly. The remainder of the film concentrates on their punishment, which is often brutal and savage. There's a wealth of atrocities, from floggings to beatings, wooden horse tortures to dismemberment.

But don't expect the intricate plots usually associated with the similar *Ishii* productions, nor the exquisite cinematography of the *Wakamatsu* films. This motion picture is sado exploitation at its worst (best?) from *Kiei Studios*, long before *Nikkatsu* made it hip.

TOP STRIPPER

see **LIVE ACT: TOP STRIPPER**

TORTURE: A LADY (1984)

[The Gomon: Reijo-hen]

director: **Hideki Kojiya**

Hiroko Matsumoto • Yuka Koizumi
Nikkatsu

★

For obvious reasons, *Nikkatsu* was vehement in condemnation of the cheaply made AVs (*adult videos*) which flooded the marketplace in the advent of VCRs. But in light of this criticism, the geek-show production is difficult to justify.

Former M-M Girl {i.e., a stunt extra; M-M stands for *Masochist Maniac*} **Miroko Matsumoto**¹ stars in this graphic endurance test. The advertising campaign screamed: "*How long can she endure the pain? How many men can she take? How many orgasms can she have?*" These and other unimportant questions are answered in glaring closeup fashion.

¹The name **Miroko Matsumoto** is a studio joke; this is a pseudonym chosen to symbolize her "M-M" roots.

TORTURE BY A WOMAN (1967)

[Onna No Seme]

director: Shinya Yamamoto**Setsu Shimizu • Hachiro Tsuruoka**
Nihon Cinema

★★½

After Yuko (**Setsu Shimizu**) gets mistreated by her man (*i.e.*, she is viciously whipped after accusing her boyfriend of being unfaithful), she drugs him and ties him up. After he gains consciousness, Yuko gives him a taste of his own medicine.

Prior to this film **Setsu Shimizu** was considered a bit-player, co-starring in many *pinku eiga* for a variety of directors {ranging from the low-ball talents of **Giichi Nishihara** to the more eclectic whims of **Koji Seki**}. After the success of this venture, she became the leading player for many exploitation movies, including **Kinya Ogawa's** atmospheric horror film **Ghost Story Of Barabara Phantom** (1968) and the first 3-D sex flick **Perverted Criminal** (1967).

Actor Tsuruoka and Ms Shimizu starred together again in **Katsuhito Mukoyama's** **Female Body Quick-sand** (1968).

► TORTURE CHRONICLES:**100 YEARS (1975)**

[Gomon Hyaku-nen-shi]

*translation:***100 Years Of Torture Inquisition****director: Koji Wakamatsu****Yuki Minami • Rumiko Sato**
Shintocho

★★★ (or ★★★½)

**► TORTURE CHRONICLES****CONTINUES: 100 YEARS (1977)**

[Jokei Gokinsei Hyaku-nen]

*translation:***100 Years Of Banned Torture****director: Koji Wakamatsu****Misa Noguchi • Ayako Hoshi**

Shintocho

★★½

In 1992, when **Shintocho** started its **Hard Porno** video line, many classics from the '70s were finally resurrected. Case in point: these two remarkable films from legendary director **Koji Wakamatsu** {see *Spotlight Section: The Pink Godfather*, page 287}. The movies are extremely rough and mean-spirited. They will not be appreciated by many mainstream cinema enthusiasts. But, in a genre which accounts for at least 30% of nation's output, the subject-matter simply can't be ignored. Of course, these movies (and others in this and similar collections) are misogynistic and cruel beyond anything in the American exploitation market. However, they are well made and quite effectively staged.

Director **Wakamatsu** has enjoyed a lucrative 30+ year career. And a goodly portion of his movies fall into the S&M genre. Yet, none of these are cheaply made, shot-on-video quickies. For the connoisseur who recognizes a difference between the writings of **Henry Miller** to those of **Dick Long**, the films of **Koji Wakamatsu** are true samples of cultural Japanese erotica.

#1, the more exploitive of the two, is divided into three parts. ① Female Christians are viciously tortured in a cave/dungeon circa 18th Century. Girls are crucified, violated with a cross, whipped, and eventually raped; ② A cuckolded man beats his cheating wife and lover. He ties them facing each other, suspended and buttnaked, and attacks them with a wooden mallet; ③ During WW2, Inquisition soldiers abuse female traitors with electrically-charged wires, whips, and "wooden horse" tortures. In a addendum, three officers rape

and violate lady spies.

Although it concentrates more on the sexual relationships between the participants, #2 is too similar to Part One. Director **Wakamatsu** uses the same subject matter, this time adding more character development, but it's ultimately thin and cosmetic. Again, the movie is divided into three segments. ① A samurai rescues a woman tortured for her Christian beliefs. She dies in his arms and he commits suicide; ② A woman, having an affair with an artist, is punished by her husband, but this doesn't stop the adulterous behavior. She continues to see her lover, until the husband taboos a curse on her inside thigh; ③ Necrophilia is the theme as a soldier rapes and kills a girl, but he continues to have sex with her for many more days.

TORTURING A

SENSITIVE SPOT (1968)

[Kusho-zeme]

director: **Hiroshi Mukai**

Mari Nagisa • Kozue Katori

Uematsu Productions

★½

A cheap and tawdry excursion into the budding S&M genre, saved only by creative direction from **Hiroshi Mukai** (also responsible for **Modern Female Ninja: Flesh Hell** [1969] and **Deep Throat In Tokyo**, later in 1975)). For this one, **Kozue Katori** captures department store clerk **Mari Nagisa** and submits her to various tortures as punishment for her snotty attitude towards him.

Director **Mukai** had been a house director for **Kanto Films** until their reorganization in late 1967. This movie was made for the short-lived **Uematsu Productions**. Mukai formed his own company in 1968 called **Mukai Studios**.

TORTURING WIDOWS (1968)

[Mibojin-zeme]

director: **Osamu Yamashita**

Nami Katsura • Risa Minakami

Midori Enoki • Kohei Tsuzaki

Uematsu Productions

★★

Similar to **Teruo Ishii's** celebrated **Joys Of Torture** series (1968-1973), this one depicts three *true* stories from Japan's Edo period about pretty young widows accused of murdering their husbands. In each case, after their tale is recounted through extended flashbacks, the women are found guilty by the presiding judge (**Kohei Tsuzaki**) and they are subjected to brutal punishments which culminate in their deaths.

Director **Yamashita** specialized in this sort of film, usually for **Uematsu Productions**; he also made **Many Men Torturing Women** (1968) and **Cruel Punishment For Female Infidelity** in 1969 (see separate listings). Starlets **Nami Katsura** and **Midori Enoki** were tortured together again in **Abnormal Sex Crimes** (1969), while **Nami** and **Risa Minakami** were sisters-of-the-night victimized in **Hell Pit** (also 1968).

TRAINING

OF THE FLESH (1968)

[Niku No Shiiku]

director: **Jiro Matsubara**

and **Shintaro Kishi**

Hiroshi Segawa • Shohei Yamamoto

Koju Ran • Hachiro Tsuruoka

Mari Iwai • Naomi Tani

Aoi Eiga

★½

This movie was created around unused footage, initially planned for **Obsessed By Flesh**, featuring the popular big-breasted sex queens **Naomi Tani** and **Mari Iwai**, directed by **Jiro Matsubara**.

The segment, depicting a rope-n-lash frenzy with the two starlets, serves as the crux of **Shintaro Kishi's** story of couples who hire a disciplinary guru to educate the female on the intricacies of proper behavior in a relationship. It's a low-rent **Story Of O**, heavy on sadism but light on class.

TRAP OF LUST (1967)

[Irowana]

director: **Hitoshi Kataoka**

Miyuki Matsushima • Kyoze Fuyuki

Mamoru Sakurada • Rika Koyanagi

Okura Eiga

★½

There's very little to recommend here. This is simply a front row seat for an abundance of S&M tortures. Keiko and Nakazawa (**Miyuki Matsushima** and **Mamoru Sakurada**, respectively) are accused of being industrial spies in a stock brokerage company. After being fingered by **Rika Koyanagi**, they are tortured mercilessly by the Chief of Security (**Kyoze Fuyuki**).

TREATMENT

AND PREGNANCY (1968)

[Seiri To Ninshin]

director: **Kinya Ogawa**

Mari Yaguchi • Kuniko Azuma

Okura

★★

This is the second installment in director **Ogawa's** *morality trilogy* {see **Conception And Venereal Disease** (1967) for overview} following the seedy exploits of two naive country girls who relocate in Tokyo searching for instant fame. Mika (**Mari Yaguchi**) is working at a sleazy bar where she picks up lots of guys and — as a bonus — a dose of the clap. Kuniko (**Kuniko Azuma**), with dreams of becoming a movie star,

turns up pregnant after a session on a producer's couch.

The final episode is called, sensitively, **Venereal Disease And Delivery** (1968).

TREMBLING (1975)

[Wananaki]

director: **Shogoro Nishimura**

Kaori Taniguchi • Nobuji Takeuchi

Akira Takahashi • Naomi Oka

Nikkatsu

★★★

On her honeymoon night, Kaori (**Kaori Taniguchi**) gets a big surprise. And it's not the kind she was expecting. To her horror, Kaori discovers husband Akira (**Akira Takahashi**) is a rube, an inexperienced virgin without a smidgen of sexual proficiency. She speculates that a monogamous marriage will kill her — or at least frustrate the hell out of her — especially since she's been quite familiar with sex games for many years. Kaori compensates her rotten luck by quickly initiating affairs with everybody she meets — from her husband's brother to the instructor at the swimming club. As it turns out, Kaori has made the best of a bad situation. She loves her hedonistic lifestyle, but her husband doesn't have a clue about what's really going on.

This comedy is based on a best-selling *romantic satire* by **Koichiro Uno**. His sexy novels have been called "pornography for women" because they feature strong female characters. The books are always written in first person narrative, *i.e.*, from the female point-of-view (despite the fact that the author is really a man). This movie is no exception, containing a running monologue by the main character, Kaori. **Nikkatsu** was so pleased with the success of this film

the executives signed author **Uno** to a long term contract. For the next ten years, he converted eighteen of his novels to the *pinku eiga* screen. They always contained a *header* byline (his movies always have titles like *Uno Koichiro No Nurete Tatsu* [*Koichiro Uno's Up And Wet*, 1976]. {For more details see **Uno** films.}

TRUE SKY-BLUE (1992)

[Honto No Sora-iro]

director: Akira Shibahara

Motomasa Ishii • Yutaka Ikejima
and **Hiroko Fuji**

ENK

★★★

The debut for young **Shibahara**, who helmed this homosexual *pink* project at age 22. It's the ultra-sensitive story of adolescent gay boy (**Motomasa Ishii**) torn between "his art or his lover." But he's not the only one making tough choices. His middle-aged lover (**Hiroko Fuji**) must decide between his marriage or the forbidden affections of the lad. Two girls are also entangled in the relationships (unusual for homosexual films which customarily rely strictly on *male* sexuality) causing the audience to better understand the dynamics of the "decisions" being made.

The director went on to participate in another homosexual film for **ENK**, an omnibus called **The Gay Toybox** (1993) {see separate listing}. In 1994, he embarked on a series of youth-oriented action movies, beginning with **Dolphin: Go Back To The Ocean**. Shibahara shifted back to the sex market in 1997 for his first "straight" *pinku eiga*, **Very Horny Women**.

TRUE STORY OF

KAZUKO SHIRAKAWA
see **NAKED RESUME**

TRUE STORY OF

SEX AND VIOLENCE IN A FEMALE HIGH SCHOOL (1973)

[Bankaku Joshikokosei

No Sex To Bouryoku No Jittai]

director: Koretsugu Kurahara

Hitomi Kozue • Naomi Oka

Noriko Igarashi • Meika Seri

Nikkatsu

★★★

Another sukeban story (also see **Sukeban Sex Violence**, **Sukeban Flesh Violence**, **Sanctuary In The Night** [all 1973 and all starring **Naomi Oka**]). The biggest difference between this one and the previously mentioned girl-gang movies is the locale. It takes place on an all-girl high school campus.

A delinquent gang, the *Hornets*, headed by Ogin (**Naomi Oka**) is challenged by Azami (**Noriko Igarashi**) and her female *Rebels*. Enter Ranko (**Hitomi Kozue**), a lone wolf (wolfette?) who has just transferred from another school. Ogin immediately recruits Ranko to the *Hornets* just in time for a big courtyard rumble. Later, after the scrimmage has taken its victims and the *Hornets* regain control of the school, Ogin discovers Ranko is the girl who had been responsible for her mom's suicide. The two tough girls settle their differences in a massive cinematic cat fight.

There is a sequel, of sorts, called **Kanto County Sex Unit** (also 1973, see separate listing). Once again, it stars **Noriko Igarashi**, but this time she plays a "good girl."

Kurahara is a *pink* filmmaker by accident. He was a **Nikkatsu** director during the '60s, making hardboiled actioners before the studio switched to the *roman porno* venue. He stayed on after the sexual transformation {e.g., **Sex Rider** series [1971-1973]}

but his true interest was documentaries — thus the “true story” moniker for this film. Kurahara later left *Nikkatsu* and joined his brother, **Koreyoshi Kurahara** (*Antarctica*, 1982), to make education programs for Japanese television.

► **TRUE STORY OF A WOMAN
IN JAIL: SEX HELL** (1975)

[Jitsuroku Onna Kanbetsusho:

Sei-jigoku]

director: **Koyu Ohara**

Hitomi Kozue • Meika Seri

Maya Hiromi • Machiko Aoki

Nikkatsu

★★½



► **TRUE STORY OF A WOMAN
IN JAIL CONTINUES**(1975)

[Zoku Jitsuroku Onna Kanbetsusho]

director: **Koyu Ohara**

Hitomi Kozue • Mihoko Arikawa

Kumi Natsuki • Kenji Shimamura

Nikkatsu

★★★



► **NEW TRUE STORY OF WOMAN
CONDEMNED TO HELL** (1976)

[Shin Jitsuroku Onna

Kanbetsusho Rengoku]

director: **Koyu Ohara**

Hitomi Kozue • Yuri Yamashina

Naomi Oka • Hajime Nanimoto

and **Asuka Miyazaki**

Nikkatsu

★★★

The most curious aspect about this venture into sexy women-in-prison fare is *why did it take Nikkatsu so long to develop this ever-popular sex-film staple?* Five years after jumping into the *pinku eiga* arena, *Nikkatsu* finally released this type of movie. Success was no surprise. This film inspired two sequels produced quickly within a four month window, **True Story Of A Woman In Jail Contin-**

ues (1975) and **New True Story Of A Woman Condemned To Hell** (1976), were both directed by Mr **Ohara**.

In #1, an intern nurse **Mayumi (Hitomi Kozue)** is arrested for the murder of her boyfriend's mistress. She is thrown into an overcrowded holding cell where she must rub elbows with society's misfits — from shoplifters to whores — while awaiting her arraignment. The concentration of the film is on the “secret rules and customs” within this prison infrastructure, plus a seemingly endless preoccupation with lesbian activities, catfights, and group masturbation.

For #2, Miyumi (again played by **Hitomi Kozue**, but not the same *Miyumi character* as in the first or third film) is sentenced to prison for killing the three men who raped her. Inside the big house she befriends **Yukie (Kumi Natsuki)**, a higher-class criminal serving time for shoplifting. Later, after Yukie gets released from jail, she mysteriously commits suicide. Miyumi is shocked and perplexed. Believing Yukie's death could not have been suicide, she keeps her eyes and ears open for prison scuttle-butt. Miyumi soon discovers jail warden **Hideko (Mihoko Arikawa)** and her crony (**Kenji Shimamura**) were responsible for the girl's death. Oblivious to the inevitable reprimands, Miyumi avenges her friend by attacking the two bad guys, kicking pregnant **Hideko** to death before being restrained by the authorities.

New True Story Of A Woman Condemned To Hell is probably the best of the three. **Hitomi Kozue** once again plays a character named Miyumi (no relation to *Miyumi* #1 or #2), incarcerated for killing her freak-of-a-husband. In the beginning of the

film, she comes home to find hubby in the middle of an S&M orgy with a tattooed girlfriend who likes to have her body covered in hot candle wax while hanging upside down. But soon, *heroine* Miyumi is in prison, found guilty of murdering both her old man and his kinky babe. Miyumi discovers that her dead husband's fetishes "can't hold a candle" to the sick games played by the Prison Warden (**Hajime Nanimoto**) in his own private torture chamber {he really gets a charge out of violating the girls with a huge mechanical steel dildo that looks like something designed by **H R Giger**}. Lots of whipping, girls in chains, plus vicious sex acts filmed in a nonflinching, extreme close-up style.

The first two entries are not as bad as many of the European *WiP* movies, but not much better either. Typical stuff happens *ad infinitum*, a steady diet of mean guards, prison escape attempts, and a generous portion of lesbian sex. The notorious highlight (lowpoint?) comes in **#2** when new arrival Miyumi undergoes a strip search. The matron insists she's hiding something in her vagina and Miyumi responds by removing a bloody tampon.

TURBULENT CLOUD

see **SECRET BOOK:**

TURBULENT CLOUD

TURKISH BATHS:

TOP SECRET (1968)

[Maruhi Toruko Buro]

director: **Shinji Murayama**

Tatsuo Umemiya • Reiko Ohara

Sanae Nakahara • Toyozo Yamamoto

Toei

★

Veteran actor **Tatsuo Umemiya** is slumming in this tedious film about

controversy surrounding a Turkish Bathhouse (which may or may not be a whorehouse) that opens next to a bowling alley in a seedy section of Tokyo. **Umemiya** plays Tatsu Saijo, a neighborhood toughguy who falls in love with Ranko (**Reiko Ohara**) one of the Turkish bath attendants.

This was another attempt by *Toei* to compete in the new sex market. But, like the studio's earlier efforts (*i.e.*, **Virginity: Memoirs Of A Young Girl** [also 1968]), it suffers from an unwillingness to embrace the very essence of the erotic genre. Simply, this film *plays it safe* by offering very little nudity while hiding behind a purposely vague script. For example, the viewer never knows whether the Turkish bath is a front for prostitution or not. A "formula" romantic melodrama, conceptually similar to **Jules Dassin's Never On Sunday** (1960) — without the charm.

Tatsuo Umemiya also made a similar film for *Toei* and director **Murayama** in tandem with this project. It was called **Night Hunter** [*Yoru No Tehaishi*] {see separate listing}.

TUTOR WHORE

see **COMFORT TUTOR**

TWENTY ONE STRIPPERS

see **WET LUST**

TWISTED LUST (1967)

[Hizunda Joyoku]

director: **Matsutaro Kuroiwa**

Koji Satomi • Reika Minami

and **Keiko Mikawa**

Yamabe / Okura Eiga

★★

The grass is always greener....

Tatsuo (**Koji Satomi**) has the opportunity to marry his boss' daughter, but girlfriend Namiko (**Reika Minami**) won't even consider break-

ing up with him. So, obviously, there's only one answer. The girlfriend has got to go. Tatsuo hires a hitman to kill Namiko. But the inept professional bungles the job and eliminates the boss' daughter.

TWO SIDES OF SEX (1968)

[Sei No Uraomote]

director: Yusuke Uchida

Akihiko Kamihara • Midori Enoki

Kaori Aihara • Michiyo Segawa

Kanto

★

The movie is about as original and clever as the double entendre title, *Two Sides Of Sex*. It's another prostitution tale, this time set in Osaka where the yakuza gangs control the racket with an iron fist. Shoddy films like this one kept **Midori Enoki** from being appreciated as one of the great sex starlets from the first *pinku eiga* wave.

UKIYO-E CRUEL STORY (1968)

[Ukiyoe Zankoku Monogatari]

director: Tetsuji Takechi

Tamawa Karina • Noriko Tatsumi

Ryuji Inazuma • Isa Naoki

Daiei

★★★

Filmmaker **Takechi** waged a personal war with *Eirin* for most of his career {see *Spotlight Section: The Pink Rebel*, page 67}. Ever since his censorship nightmares with **Daydream** and **Crimson Dream** in 1964 {i.e., the rating board excised 20% of **Crimson Dream** before finally passing it for theatrical distribution} and the notorious obscenity trial in 1965 over his **Black Snow**, director Takechi was squarely earmarked as "the enemy" by the government censors. But Takechi was an obstinate foe; he was as loud and abrasive as his films. The director would take

every opportunity to appear on television or radio talk shows to attack *Eirin* and "fight his battle in public view." The *Eirin* officials, on the other hand, would never get involved with such a "crass display" although one executive later admitted to being "terrified by the man."

This movie is **Takechi**'s personal message to *Eirin*. A Ukiyo-e artist is hired to draw some erotic pictures for the royal family. But he is not familiar with the nuances of eroticism. For inspiration, the artist peeps on his son and daughter-in-law while they frolic in bed and then he arranges for the rape of his own daughter. Meanwhile, the traditional artist family who usually does all the work for the emperor is jealous. They capture and torture the painter. He ends up dead before he can complete his masterpiece.

Seemingly, Takechi sees himself as the poor artist at odds with the government sanctioned agency who is trying to *kill* him, at least, artistically. However, *Eirin* took a hands-off stance toward this film. It was passed with relatively no edits. this was the only Takechi film to receive a green light from the rating board. Perhaps *Eirin* was afraid of falling into his hands and decided to avoid the confrontation.

UKIYO-E WOMEN (1968)

[Onna Ukiyozoshi]

director: Motomu Ida

special second-unit director:

Kinya Ogawa

Ryoji Hayami • Kyoji Sugi

GUEST STARS:

Noriko Tatsumi • Miki Hayashi

Michiyo Mako • Kaoru Nakahara

Nikkatsu

★★½

This film was made in tandem with

Ida's groundbreaking **Tokyo Bathhouse** {see separate listing for details} and many of the *pinku eiga* performers stuck around, "guest starring" in this low-keyed drama about "*Ukiyo-e*" (the erotic Japanese woodblock artwork).

The main story deals with two artists, Shokichi (**Noriko Tatsumi**) and Kikukawa (**Kyoji Sugi**) as they challenge one another to see who can create the most perfect essence of sensuality in their work. They both gorge themselves on the fruits of the eager models until the two men become drunk with passion and inspiration. The standout among all the succulent beauties is **Noriko Tatsumi** who plays an extremely passionate nun.

ULTRA ABNORMAL SEX:

LOTS OF PERVERTS (1993)

[Cho Abnormal Sex:

Hentai Mamire]

aka Pervert Everywhere: Look!

director: **Hiroshi Ando**

Yuri Ishihara • Shigeru Nakano
and **Mirei Moriyama**

Shintoho

★★★

By his own admission, **Hiroshi Ando** was obsessed with the work of director **Ryuichi Hiroki**. He even joined Hiroki's production company, *Film Kids*, in the early '90s. After working as an assistant director, Ando helmed this — his only — project, produced by Hiroki himself.

Seemingly, besides being inspired by Ryuichi Hiroki, the young Ando is preoccupied with **Takashi Ishii** as well. This film bears more than a casual resemblance to **Red Porno** (1981), in both tone and concept. It tells the story of a young cameraman (**Shigeru Nakano**) who falls in love with a model he sees in an amateur

home video. When he finally meets the girl (**Yuri Ishihara**), she coldly rejects him. Shigeru continues to stalk the woman {acceptable dating etiquette in Japan?} until they fall in love. Seems like there's a happy ending brewing, but a freak accident (identical to that in **Red Porno**) keeps them from getting together. The plot is irrefutably culled from Ishii's **Angel Guts** world, but the film was critically recognized as an important *pinku eiga* of the '90s.

UNIFORM GIRLS:

THE FRUIT IS RIPE (1981)

[Seifuku Taiken Torio:

Watashi Uregoro]

director: **Shogoro Nishimura**

Mayumi Terashima • Ayako Ohta

Rie Kitahara • Renji Ishibishi

Nikkatsu

★(or ★★★½)

What is a good movie? *If you're reading this review, it's probably a safe bet you're not passing the time before that big Art Film Festival tonight. So— if you're looking for high school girls who get naked with little provocation, if you want nudity, nudity and then some more nubile nudity, veteran pinku eiga director Shogoro Nishimura has made your favorite film.*

In response to the popularity of similar fare (i.e., the **Pink Tush Girl** series), **Nikkatsu** has combined the "talents" three enormously popular teen actresses, **Mayumi Terashima**, **Ayako Ohta** and **Rie Kitahara**. It's the story of best-friend students who make a pact to lose their virginity, on the same night, at the same time.

The girls are cute and they **do** shed their clothes constantly. They take lots of showers, swim in the buff, and even disrobe while sitting around shooting the shit.

In America, this film would probably qualify as child porn; however, in Japan where *Lolita Sex Videos* are sold openly in department stores, it's a moot point.

**UNIFORM MASTURBATION:
VIRGIN'S UNDERPANTIES**

see *Spotlight Section: Hisayasu Sato*

**UNIFORM PUNISHMENT:
SQUARE PEG IN ROUND HOLE**

see *Spotlight Section: Hisayaru Sato*

UNIFORM VIRGIN PAIN (1982)

[Seifuku Shojō No Itami]

director: Mamoru Watanabe

Jun Miho • Kayoko Sugi

Waka Oda • Mieko Aoki

Nikkatsu

★★½

Director **Watanabe**, a staple of the *pink* revolution in the '60s {see Director's Appendix}, moved from *Koei* to *Shinto* in the 1970s. He and **Chusei Sone** would form *Film Workers Production Company* in 1982, a studio which concentrated on mainstream motion pictures. At the same time, Watanabe joined *Nikkatsu* as a freelance director; this is his first film with the studio.

Mari (Jun Miho) and **Emi (Mieko Aoki)** are 17 year old high school students leading dual lives. By day, they're studying and attending classes, but at night they haunt the glitzy streets of downtown Tokyo. When these two girls aren't dancing up a storm in a chic disco, they're turning tricks in the alley behind it.

The script is written by future cult director **Kazuo Komizu** {*Gaira*} of *Female Inquisitor* (1987) and *Entrails Of A Virgin* (1988) fame.

**UNIFORM VIRGIN:
THE PREY (1986)**

[Seifuku Shojō: The Ejiki]
director's title: Explosion...

[Baku, Baku...]

director: Hisayasu Sato

Hiromi Kurata • Taketoshi Watari

Megumi Hayase • Yoko Aimoto

Nikkatsu / Shishi Productions

☑ *pick your own rating*

Director **Sato** delivers a highly controversial ultra-violent high school tale, relishing in its depiction of one "violence toward women" sequence after another. For instance, boys attack and gang-rape a girl in the art room, throwing buckets of paint at her while ripping off her clothes. In another sequence, down the hall in music class, a coed is tied to a piano and sexually abused with a flute. These are merely two examples in a virtual parade of atrocities.

There is no plot beyond the obvious — a manifestation {celebration?} of vicious and uncompromising brutality. The film wallows in its blatantly misogynous attitude, with none of the multi-dimension characters which usually ennoble Maso's tough-edged films. This is merely a steady diet of rape after rape, abuse after abuse. One of Sato's roughest.

(See *Spotlight Section: Four Kings Of Pink* for complete **Hisayasu Sato** filmography, page 463.)

Koichiro UNO films (1976-1984)

[Uno Koichiro] Nikkatsu Studios

Koichiro Uno is a popular writer who specializes in humorous sex novels. His work has been called "pornography for women" since each of his books feature strong female characters. In fact, they are usually written from a first-person *female* point of view, routinely dealing with boyfriend problems and/or loss of virginity.

It was inevitable that **Uno's** novels

would be transposed to the silver screen. And, not surprising that *Nikkatsu Studios* was the company to do it, especially after the studio's hit with Uno's *Trembling* (1978). By incorporating his stories into the format, *Nikkatsu* suddenly found a female audience (couples, at the very least) for the previously male dominated arena.

Yummy and Meaty (1977) features a plumber **Yuko Katagiri** (could she be developing baby fat at this point in her *forever adolescent* career?) in a tale about a woman who beds as many men as possible to help build her husband's reputation of being sexually fortunate. Poor hubby knows nothing about his wife's numerous affairs and — even though she means well — he's not happy when he finally discovers her “publicity campaign” on his behalf. Ms **Katagiri** returns for the next entry in the series, **Up And Wet**, where she plays a horny wife who entertains college students in her husband's absence.

A wife (**Natsuko Yashiro**), with good intentions, tries to help her husband by selling condoms door to door in 1979's **Wet And Open**. Interestingly, **Yuko Katagiri** has a thankless cameo as a randy housewife who holds a condom party. This would be her last *Nikkatsu* film.

Nurses' Journal (1979) was one of the first “hardcore” *Nikkatsu* films. While it was obvious that *penetration* was taking place on screen, fogging kept the audience from actually seeing it. The movie's success inspired a loosely-based sequel, **Nurses' Journal: Nasty File** in 1980 {see separate entry}.

Other *Koichiro Uno* films received some notoriety. Director **Shusuke Kaneko** won the Yokohama Film

festival award (best new director) in 1984 for **Wet And Swinging**, a parody of the manga *Score An Ace* (*Ace O Nerae!*), featuring the same main characters including a snooty rich tennis pro named Madam Butterfly and Hiromi the put-upon challenger.

And **Dancer Of Izu** was critically hailed for its unique satirical humor. This one is probably the best of the batch. The film, written directly for the screen by **Koichiro Uno**, is a spoof of a popular **Yasunari Kawabata** novel about a man who falls in love with a classical dancer. In this version, the dancer is a stripper.

Here are the *Koichiro Uno* movies:

► **Koichiro Uno's Up & Wet** (1976)

[Uno Koichiro No Nurete Tatsu]

director: Akira Kato

Terumi Azuma • Tsuyoshi Kubo

Shiho Kawada • Jun Kosugi

► **Koichiro Uno's**

Yummy and Meaty (1977)

[Uno Koichiro

No Muchimuchi Purin]

director: Shinichi Shiratori

Yuko Katagiri • Nobuji Takeuchi

Erina Miyai • Hajime Tanimoto

► **Koichiro Uno's**

Up And Down (1977)

[Uno Koichiro No Ue To Shita]

director: Shinichi Shiratori

Yuko Katagiri • Jun Nakagawa

► **Koichiro Uno's**

Nurses' Journal (1979)

[Uno Koichiro

No Kangofu-ryo Nikki]

director: Shinichi Shiratori

Minako Mizushima • Yuko Katagiri

and Nagatoshi Sakamoto

► **Koichiro Uno's**

Wet And Open (1979)

[Uno Koichiro No Nurete Hiraku]

director: Shogoro Nishimura

Natsuko Yashiro • Shinobu Takeuchi

Yukiko Tachibana • Rei Okamoto

and Yuko Katagiri

- ▶ **Koichiro Uno's Female Gymnastic Teacher** (1979)
[Uno Koichiro
No Onna Taiiku Kyoshi]
director: Koyu Ohara
Eri Kanuma • Erina Miyai
- ▶ **Koichiro Uno's Moist And Steamy** (1979)
[Uno Koichiro
No Atsuku Shimette]
director: Akira Kato
Minako Mizushima • Kiyonari Tayama
Hiroshi Ichimura • Kyoko Aoyama
- ▶ **Koichiro Uno's Wet and Purring** (1980)
[Uno Koichiro No Nurete Modaeu]
director: Shogoro Nishimura
Etsuko Hara • Maria Mari
Izumi Shima • Asami Ogawa
- ▶ **Koichiro Uno's Shell Competition** (1980)
[Uno Koichiro No Kaikurabe]
director: Shinichi Shiratori
Erina Miyai • Mayumi Terashima
- ▶ **Koichiro Uno's Adultery Diary** (1980)
[Uno Koichiro No Uwaki Nikki]
director: Nobuaki Shirai
Eri Kanuma • Akio Kaneda
- ▶ **Koichiro Uno's Wet And Riding** (1982)
[Uno Koichiro No Nurete Noru]
director: Junichi Suzuki
Junko Asahina • Reiko Natsu
Maki Kawamura • Jun Miho
- ▶ **Koichiro Uno's Teasing A Wife** (1982)
[Uno Koichiro No Hitozuma Ijime]
director: Shinichi Shiratori
Mayumi Terashima • Yoko Azusa
and *Yuki Yoshizawa*
- ▶ **Koichiro Uno's Female Doctor Is Also Wet** (1982)
[Uno Koichiro
No Joi Mo Nururuno]
director: Shinichi Shiratori
Junko Asahina • Yoko Morimura
and *Usagi Aso*

- ▶ **Koichiro Uno' Dirty Sisters' Barber Shoppe** (1983)
[Uno Koichiro
No Shimai Riyoshitsu]
director: Shun Nakahara
Mai Inoue • Yuki Yoshizaw
- ▶ **Koichiro Uno's Wet And Leering** (1983)
[Uno Koichiro No Nurete Manabu]
director: Junichi Suzuki
Kaori Okamoto • Madoka Minazuki
- ▶ **Koichiro Uno's Wet And Swinging** (1984)
[Uno Koichiro No Nurete Utsu]
director: Shusuke Kaneko
Natsuko Yamamoto • Arisa Hayashi
- ▶ **Koichiro Uno's Dancer Of Izu** (1984)
[Uno Koichiro No Izu No Odoriko]
director: Atsushi Fujiura
starring: Keito (Kate) Asabuki
- ▶ **Koichiro Uno's Caressing The Peach** (1985)
[Uno Koichiro No Momosaguri]
director: Shogoro Nishimura
Rei Akasaka • Mayuko Mizushima

UPTOWN LADY:

- DAYS OF EROS** (1980)
[Yamanote Fujin: Seiai No Hibi]
director: Masaru Konuma
Izumi Shima • Ryuichi Nagashima
Yoichiro Sanada • Kei Ogawa
Nikkatsu

★★

In a plot which arguably was conceived as a *pink* version of *Daphne de Maurier's* classic novel *Rebecca*, filmmaker **Konuma** goes through the paces, setting up the story nicely, but then appears to lose interest in the project. Despite the great looking cinematography and stylish direction, the movie is little more than another *Nikkatsu* rape-flick.

Elderly Shofu (**Ryuichi Nagashima**), now blind, is a former classical dance master who marries

his second wife, Atsuko (beautiful **Izumi Shima**). After reaching his elegant mansion, she become very curious about an *off-limits* shed which supposedly holds "the secret of his first wife." Inquisitive Atsuko asks stepson Takashi (**Yoichiro Sanada**) about it. Rather than answering the question, he rapes her. Incessantly.

USA GIRL:

SENSUOUS TECHNIQUE (1983)

[USA Gal: Kareinaru Higi]

director: Kazuhisa Ogawa

**Carol Frazer • Mayumi Sanjo
and Ami Takatori**

Okura

★½

Carol Frazer plays an international college student from the United States who electrifies the campus with her liberal ideas about sex. At first, the female classmates are jealous over Carol's popularity. But then she befriends them all by teaching America's *secret techniques* to the naive coeds.

The territory is familiar to director **Kazuhisa Ogawa**, after many such ventures (*e.g.*, **Sex Campus: Seduced College Girls, Ripe College Girls**, *et al*). But this time, the irony lies with **Carol Frazer** herself. She is — in fact — not American, but rather, British. Ms Frazer was a second-string actress who had hoped to parlay this Japanese pink production into international recognition. But, aside from **Ogawa's** sad attempt, her only other recognized project remains the BBC production of **Renny Rye's Box Of Delights** in 1984. Some sources maintain that Carol relocated to Australia in the '90s where she continues acting in bit parts.

UTAMARO: IF I KNOW

IT'S A DREAM... (1977)

[Utamaro: Yume To Shiriseba...]

director: Akio Jissoji

Shin Kishida • Ryohei Uchida

Kazuyo Mita • Eiji Okada

Taiyosha

★★½

Director **Jissoji** returns to the familiar territory of the period sex film, an environment similar to his pink debut, **Mujo** (1970).

Utamaro (**Shin Kishida**), a ukeyo-e artist specializing in nature and landscape drawings, is a failure at female portraits. He's frustrated by his limitations, finally realizing the problem is rooted in his ignorance of sexuality. For inspiration, he first hires some streetbums to rape his wife and then conducts an affair with a courtesan whom he abuses.

A remarkably good performance by Shin Kishida, best remembered for his vampire roles in **Toho's Blood-thirsty Trilogy** (see *Japanese Cinema Encyclopedia: The Horror, Fantasy And Science Fiction Films*).

VANITY OF THE

SHOGUN'S MISTRESSES

see **CONCUBINE PALACE III**

VENEREAL DISEASE AND

THE DELIVERY (1968)

[Osan To Baidoku]

director: Kinya Ogawa

Mari Yaguchi • Kuniko Azuma

Okura

★★

It's difficult to imagine *two* sequels to a movie called **Conception And Venereal Disease** (1967), but here is the third film in director **Ogawa's** tasteless trilogy! {also see **Treatment And Pregnancy** under separate listing}.

Country bumpkins **Mika (Mari Yaguchi)** and **Kuniko (Kuniko Azuma)** are back, dealing with the prob-

lems they encountered in the first two films. Showbar hostess Mika has been religiously using the medication from a free clinic for her dose of syphilis. However, she becomes the victim of a gang rape which leads to serious complications in her cure. However, Mika's pregnant friend Kuniko has grown more conservative, choosing to forget the dreams of show biz in favor of preparations for the birth of her baby.

Mercifully, there were no more sequels.

VICIOUS DOCTOR (1967)

[Akutokui]

director: Seiichi Fukuda

Michiko Sakyo • Yuichi Minato

Akio Kanbara • Naomi Tani

World Eiga

★½

Saeko (**Michiko Sakyo**), a female doctor, is sexually assaulted by a man who is secretly enamored with her. She is disgusted by the rape, but she allows the man (**Yuichi Minato**) to continue his sexual gymnastics night after night. In her demented state, she hopes to become pregnant and teach the rapist a lesson. When the woman learns that she has indeed conceived, Saeko forces the man to watch while she mutilates her genitalia, causing a massive hemorrhage and miscarriage. During the entire self-inflicted torture, Saeko mutters lunacy about hating all men and how this act will show them the depth of her "black vengeance." No matter how vivid and grotesque her final act may be, this final message is lost on the authors of this book.

Filmmaker **Fukuda** has the talent and cinematic expertise (he spent 15 years as a studio director for *Shochiku* during its most successful period [1950-1965]), but his sex

movies woefully give the impression of "slumming." After spending four years with the *pink* genre (1966-1970), Seiichi Fukuda retired to the private industry where he made educational, promotional and documentary features for more than 20 years. His biggest client was the Japanese government who financed much of his work.

VIOLATED UNIFORM (1983)

[Okasareta Sailor-fuku]

director: Kaoru Umezawa

Reiko Katsuragi • Izumi Aki

and Asuka Urano

Tokatsu

★★

Earlier in 1983, director **Umezawa** made a *pink* nurse flick, **Captured White Uniform**, for *Nikkatsu*. This time, typical of *Tokatsu's* fixation on adolescence sex, the *Violated Uniform* doesn't belong to a nurse. Rather, this is the story of a high school virgin (**Reiko Katsuragi**) who gets viciously raped while strolling through a mountain-side park. After the brutal assault, Reiko tracks down the rapist and avenges herself with a castration.

VIRGIN SNIPER (1997)

[Virgin Sniper: Bishouji Yoma-den]

director: Mototsugu Watanabe

Mitsuki Higuchi • Yukiko Izumi

Yumika Hayashi • Yukijiro Hotaru

Kokuei/Shinto

★★★

There's lots of media talk about **Motosugu Watanabe** becoming one of the next big pink directors, in the aftermath of the *Four Kings Of Pink* reign. While certainly more ambitious than the pandering **Prostitution On Wheels** (1983), this one has the same creative energy as his **Target Campus: Attacking Uniforms**

(1986), the *Sukeban Deka* parody. But, like that film, it isn't conceptually original. In fact, Watanabe's story is precariously close to **Female Neo Ninjas** (1991).

The heroine is a high school *geisha* named Kingyo {Goldfish} played by newcomer **Mitsuki Higuchi**. Apparently, Kingyo is the reincarnated mistress of the ancient Tokyogawa emperor and, through a quirk of fate, she is eligible to inherit the vast estate. Shadow Ninjas are employed to kill her, while loyal Female Ninjas try to protect the girl. Truckloads of magic spells and sexy action — plus a very cute nubile leading actress — make for an entertaining if not derivative viewing experience.

VIRGINAL & NINETEEN (1986)

[Usuge¹ No 19-sai]

director: Yasuhiro Horiuchi

Miwako Sugihara • Ryota Sakanishi

Akio Kaneda • Yukiko Tachibana
Nikkatsu

★★

¹*Usuge* means *sparse or thin hair*, when referring specifically to a girl's pubic hair; thus, carrying the connotation of young or virginal.

Miwako Sugihara plays Yukimi, a college student who dreams about becoming a professional illustrator for erotic mangas. She takes her artwork to Tokyo, showing it to an editor (**Akio Kaneda**) who becomes interested in both her and her drawings. They become lovers and he gives her a publishing agreement. Yukimi starts worrying about whether she used her body to win the contract; while the editor wondering if he abused his position. Eventually, they both air their feelings and Yukimi is happy knowing she got the job because her illustrations are competitive.

The story, certainly one of the few *pinku eiga* influenced by feminist

concerns, must be complimented for the effort. But the bungling approach is juvenile, at best. Yukimi's apprehension never seems authentic. Without her conviction, the movie falls flat.

VIRGIN'S WEAKNESSES (1969)

[Shojo No Jakuten]

director: Hitoshi Kataoka

Hiromi Matsukaze • Rumi Tama

Ryuhji Shima • Akemi Hirose

and **Rina Hoshi**

Hikari Eiga / Okura

★½

Another variation of the **Open Season For Virgin's** theme, initially inspired by the success of *Michael Winner* film *Girl Getters* (Great Britain, 1966). Two boys set their sites on some vacationing girls in a summer resort town; they place bets on which one of them will score first. The plot isn't new (*i.e.*, the fodder for many sex comedies including *Norman Taurog's* inoffensive **GI Blues** [1960] with **Elvis Presley**) but seldom has the subject been handled so irresponsibly.

VIRGINS AND PIMP (1968)

[Himotsuki Shojo]

director: Masanao Sakao

Kumi Aso • Setsu Shimizu

Reiko Akikawa • Risa Minakami

Shin Nihon Cinema

★½

Nihon Cinema gathers together its three most popular starlets, **Setsu Shimizu** (*Swapping Between Couples*), **Reiko Akikawa** (*Erotic Culture Shock*) and **Risa Minakami** (*Hell Pit*) for this film about a teen prostitution ring headed by Madame Keiko (**Kumi Aso**). Haphazard production values make the 68 minute running time seem like forever. But the carefree nudity is tantalizing.

VIRGINS WITH**BAD REPUTATIONS (1967)**

[Fudatsuki Shojo]

director: Masanao Sakao**Kaoru Miya • Naomi Tani****Kako Tachibana • Ken Tsukasa**

Mutsukuni Eiga

★★

Sometimes bitter, sometimes humorous — this is the story of two prostitutes, Akiko (**Kaoru Miya**) and Terumi (**Naomi Tani**), who face difficult times as they try to fit into society after giving up the business.

The girls are cute and convincing but despite the title, they are not virgins.

VIRGINITY: MEMOIRS OF**A YOUNG GIRL (1968)**

[Junketsu: Aru Shojo no Kokuhaku]

director: Kenjiro Morinaga**Mitsuko Oka • Kaoru Kusuda****Seijiro Takano • Masaya Oki**

Nikkatsu

★½

The title is more exploitive than the subject matter of this early *Nikkatsu* film. Produced before the studio ventured into its contemporary *pinku eiga* direction, this one tends to be a lightweight *juvenile delinquency* pic. It's nowhere in the same league as similar fare from *Toei*.

This one deals with the problems faced by three rural students, two brothers (**Kaoru Kusuda** and **Seijiro Takano**) and their younger sister (**Mitsuko Oka**), when they transfer to a big city school.

WAITING WET WOMAN (1987)

[Machi Nureta Onna]

director: Yasuaki (Yasuru) Uegaki**Akiko Nakamura • Akira Watanabe**

Nikkatsu

★★

A sincere but ultimately silly tale of

a young religious girl (**Akiko Nakamura**) who agrees to a “planned marriage” with a country farmer. As these things tend to go, despite his clumsy bumpkin ways, he introduces her to the joys of sex and “transforms” the girl into a woman. Later, she gets divorced and lives alone in a small country house. Her ex-husband visits in an attempt to patch things up with her. She says no, but her body says yes.

Nature's own drama adds tension to the physical strife as a typhoon threatens the house. Ultimately, though, it's rather anti-climactic, the hurricane is mostly intended as a metaphor of poor Akiko's sexual frustration.

► **WALKER****IN THE ATTIC (1976)**

[Edogawa Rampo Ryoki-Kan:

Yaneura No Sanpo Sha]

*translation: Edogawa Rampo's***Psycho Killer Showcase:****Walker In The Attic***aka: Stroller In The Attic***director: Noboru Tanaka****Junko Miyashita • Renji Ishibashi****Tokuko Watanabe • Shiro Yumemura****and Hiroshi Osa**

★★★½

*Remake:*► **WALKER****IN THE ATTIC (1994)**

[Edogawa Rampo Monogatari:

Yaneura No Sanpo Sha]

*translation:***Edogawa Rampo Theater:****Walker In The Attic***aka Stroller In The Attic***director: Akio Jissoji****Masumi Miyazaki • Hiroshi Mikami**

★★★

Based on a story by Japan's #1 thriller novelist **Edogawa Rampo** (a

Japanization for Edgar Allan Poe, *read his name out loud*), **Nikkatsu Studios** presented this film in its popular **Psycho Killer Showcase** under the **Edogawa Rampo** banner. It's the story of a man (**Renji Ishibashi**) living in an exclusive boarding house who sneaks around peeping on the other residences late at night. He especially likes to watch Lady Minako (**Junko Miyashita**) as she has sex with various partners, including a horny chauffeur. Or is the shadowy peeper merely imaging the whole thing? His obsession eventually drives him crazy and he kills Lady Minako's husband by dripping poison into his mouth through the hole in the ceiling. **Rampo** regular, Detective Kogoro Akechi (**Hiroshi Osa**), investigates the creepy case and discovers even more twists and turns.

The movie was initially promoted as another *Roman Porno*. But critics quickly agreed the film had excelled far beyond its modest *Pinku Eiga* aspirations. Director **Noboru Tanaka** finally received notoriety from Japan's mainstream press (although some "hip" critics had recognized his talents as far back as **Secret Chronicles: She Beast Market** in 1974). Respected journalists lavished praise on the film; the conservative *Peer Cinema Club Annual* called it "a perfect marriage of decadence and art." With this film, hot on the heels of **Tanaka's** previous **Sada Abe Story** (1975) {see separate review}, he became one of **Nikkatsu's** top directors. He completed his *Showa* trilogy in 1977 with **Beauty's Exotic Dance — Torture!**. In 1978, he would finally receive the nominations and awards to accompany his notoriety, with the release of the film **Rape And Death of A Housewife**.

Eighteen years later, director **Akio**

Jissoji remade the controversial thriller, this time with **Masumi Miyazaki** (Japanese action star from **XX: Beautiful Weapon** [1993]) as Lady Minako. Two different versions were made: the official R-rated, *Eirin* approved, theatrical edit; and an international *adult* version featuring extensive full-frontal nudity.

WANDERING LOVERS:

DIZZINESS (1978)

[Sasurai No Koibito: Memai]

director: **Masaru Konuma**

Toshiyuki Kitami • Kei Ogawa

Akira Takahashi • Yuko Asuka

Nikkatsu

★½

Another stumbled attempt, after the less than triumphant **Friday Bedroom** (earlier in 1978), from director **Konuma**. His next venture, **Sometimes ...Like A Prostitute** would be even more lamentable.

For this story, two people meet at a winter park. She's a suicidal girl named **Kyoko (Kei Ogawa)**. And he's **Toru (Toshiyuki Kitami)**, man who has absconded with money collected from friends, earmarked for a deposit on a yacht. The woeful couple begins living together as they earn a modest living from private sex shows. In the meantime, **Toru's** former girlfriend, **Chika (Yuko Asuka)**, and one of the robbed boatmen, **Akira (Akira Takahashi)**, are looking for him. Soon, they find the lovers and take revenge. **Kyoko** is raped and **Toru** gets beat half-to-death. However, the assault only brings the couple closer together. Obviously the two hunters are not satisfied with the results, so they kill **Toru**. **Kyoko** loses her mind. And the point is...?

WANDERING SEAGULL:

NIGHT IN KUSHIRO (1973)

[Sasurai Kamome:

Kushiro No Yoru]

director: Shogoro Nishimura

Yuko Katagiri • Junko Miyashita

Toshihiko Oda • Akemi Nijo

Nikkatsu

★★

Daisaku (Toshihiko Oda) meets Junko (Junko Miyashita) as he's traveling back home to Kushiro on a ship from Tokyo. They pass the time together and soon become intimate. After some sexual coupling, Junko tells the boy that she's heading to the North Country to escape a stalker. Daisaku later discovers she and his girlfriend Yumi (Yuko Katagiri) are chums from high school (how's that for coincidence?). When they arrive in the northern prefecture, Junko takes a job with Yumi who's working at a popular nightclub. At this point the plot becomes saturated in hopeless melodramatics as the two women shed crocodile tears over their love for Daisaku. But then finally the story shifts into dark and ugly territory when the forementioned stalker arrives from Tokyo.

Despite the convoluted plot, the significance of this venture lies in the casting. Both Yuko Katagiri and Junko Miyashita try their damndest to upstage one another. Ms Katagiri, long time studio favorite and star of numerous youth-oriented *pinku eiga*, was never taken seriously by the public, probably due to her limited acting ability. Although Yuko received top-billing here, the meatier role definitely belongs to Miyashita, the popular actress from Apartment Wife, the girl being promoted by the studio as the new Nikkatsu Queen {she made 13 films for the company in 1973 alone}. Film buffs regard this movie as the beginning of the end for Katagiri. In her next movie, Sex Educa-

tion Mistresses (also 1973), she would be relegated to fourth billing.

WARMTH OF LOVE (1972)

[Ai No Nukumori]

director: Yukihiro Kondo

Mari Tanaka • Hiroshi Naka

Nikkatsu

★★

Director Kondo graduates from high school grind flicks (Coed Report: Yuko's White Breasts [1971]) to a slightly more mature college level arena with this sleazy "generation gap" story.

Rina (Mari Tanaka) is the mistress of an honorable university professor but soon she becomes bored with his ultra conservative lifestyle. In her spare time, Rina starts playing around with a multitude of horny students. One of her "afternoon lovers" turns out to be a decoy planted by the professor's jealous wife. Rina falls for this new stud and decides to run away with him, but is soon disappointed when she discovers the shallowness of their relationship. On the other hand, the professor, madly in love with her, gives up his career and reputation to be with her. He arrives at their love-nest too late, finding an empty apartment and her Dear John letter.

Similar to many other Nikkatsu films, the message isn't quite clear; instead, it plays like an inconsequential slice of life with no real lesson except "shit happens."

WAY OF LUST (1969)

[Shikiyoku No Hate]

director: Mio Ezaki

Kaku Takashina • Kaoru Miya

Kenichiro Masayama • Miki Hayashi

Noriko Tatsumi • Setsu Shimizu

and Natsuko Kitami

Nikkatsu

★★½

Here's another early *pinku eiga* from *Nikkatsu Studios* two years before their "official" foray into the sex genre. This production mixes *Nikkatsu's* contract players (**Kaku Takashina** and **Kenichiro Masayama**) with a bevy of popular pink starlets, similar to the studio's successful **Tokyo Bathhouse** in 1968 {see separate listing}. The story deals with two police detectives who try to unveil the killer of a rich factory owner. The case becomes needlessly complicated when these two detectives question the dead man's mistresses and, in *Rashomon* fashion, get too many variations on the facts. It's a bit light in the sex and nudity department, a *safe* production along the lines of other "mainstream" sex pictures.

WEATHER GIRL (1993)

(theatrical re-release in 1996)

[Otenki Onesan]

aka **Weather Report Girl**

director: **Tomoaki Hosoyama**

Kei Mizutani • Takashi Sumida

Yasuyo Shirashima • Hideyo Amamoto

★★★★

Keiko Nakadai (Kei Mizutani) looks into the bathroom mirror and mutters, "Now it's my turn." Seconds later, she's on television, Tokyo's JTV network, substituting for weather girl Michiko. Keiko makes the best of her few seconds in the spotlight as she brazenly exposes her panties to the jaded viewing public. Weather girl Keiko is an overnight sensation — the hit of Tokyo — quickly replacing poor Michiko for good. In fact, when the original weather girl returns from vacation to find her position filled, she tries to get Keiko fired. But the plan backfires. Instead, as a punishment, she's relegated to hosting a new

show, *Hello Perverts*. At the same time, Keiko continues to gain in popularity as she turns the weather program into a voyeur's delight. Even though she has the unmitigated support of the station owner (**Hideyo Amamoto**), Keiko has made some heavy enemies— namely the CEO's daughter Shimamori (**Yasuyo Shiratori**), a Paris educated snob who has her own designs on the weather show. Eventually, Shimamori concocts a plan which publicly humiliates Keiko, forcing her into hiding. Shimamori takes control of the TV station and the weather program. Meanwhile, heroine Keiko befriends long-time admirer Yamagishi (**Takashi Sumida**) and convinces him to escort her to the countryside where she hopes to "harness the supernatural force of the weather." Exactly how does she plan on doing that? Through the sting of the sacred Sky/Heaven whip, of course. Yamagishi proceeds to lash and pummel her delectable body until the lightning strikes, thunder cracks, and Keiko transforms into a Weather Witch. She then returns to JTV and challenges Shimamori — on nationwide television — in a death-battle for the Weather Queen throne.

There is probably no other movie which so dramatically illustrates the enormous cultural differences between Japanese and American sensibilities. **Weather Girl** is a brilliant film, worthy of all the praise it received from some traditionally conservative reviewers, constantly flirting with bad taste while managing to stay fresh and innocent— much like Keiko herself.

Weather Girl is also one of the major Japanese success stories of the '90s. It's based on a popular adult manga (and subsequent animated

CONTINUED ON PAGE 493

SPOTLIGHT:

Four Kings Of Pink

Kazuhiro Sano, Hisayasu Sato, Toshiki Sato and Takahisa Zeze are the most influential Japanese *pinku eiga* directors of the '90s. They are respectfully called *The Four Kings Of Pink*.

KAZUHIRO SANO

Director Sano tends to make *relationship* films, usually dealing with a hapless loser who stumbles into a lucky situation. However, Sano's movies don't have obligatory happy endings; he isn't necessarily helming "feel good" films. But, unlike his many pink contemporaries, he is more interested in scenes of romance {albeit adulterous and illicit} rather than abuse.

Young Sano became involved in cinema after meeting **Sogo (Toshihiro) Ishii**, a fellow student at Meiji Japan University. He starred in Ishii's graduation film-project, **Crazy Thunder Road** (1980) {*Toei* bought the rights and released it theatrically, marking the beginning of *Sogo Ishii's* impressive mainstream career}. Pink director **Mamoru Watanabe** {one of the "*Three Pillars*" } was impressed with the Sano's acting and hired him for **Dark Hair Velvet Soul** (1982). While working on that project, Sano befriended **Kazuo Komizu** (aka *Gaira*), later starring in his **Entrails Of A Beautiful Woman** (1986). Sano remained close to Komizu, through him he met *king* **Hisayasu Sato** and started acting in many of his movies. That relationship, seemingly, pointed Sano towards directing. He made his debut in 1989 with **Capturing**, a project based on an 8 minute experimental movie from his college days.

Kazuhiro Sano is also the scripter and lead performer for most of his motion pictures.



Note:

Often the studios create their own titles for motion pictures – sometimes with little regard for the film's content.

In the following filmographies, the director's original script title is also listed as well as the studio's title.

CAPTURING: DIRTY FOREPLAY (1989)

[Kankin:

Waisetsuna Zengi]
director title:

Last Bullet

[Saigo No Dangan]

Kazuhiro Sano

Kanako Kishi

Ken Yoshizawa

Kokuhei/Shintoho

★★½

The story, based on Sano's 8mm experimental film **Song Of An Earthworm**, deals with the changes in a man's personality after he owns a gun.



WIFE'S

MASTURBATION: SWEET TINGLE (1990)

[Hitozuma Onanie:
Amari Shibire]

director's title:

Destroy The Evil

[Hakaisayo

Shuakunaru Momo O]

Kazuhiro Sano

Kanako Kishi

Shinobu Kawana

Taro Araki

Kokuei/Shintocho

★★★

Adventures of two yakuza hoods and their mistress; purposely designed to stylistically resemble American films. Obvious homage to *John Schlesinger's Midnight Cowboy* (1969).

❖

YOUNG WIFE:

MODEST

INDECENCY (1990)

[Wakazuma

Shitoyakana Hiwai]

director's title:

Jealousy

[Jealousy]

Kazuhiro Sano

Kanako Kishi

Ken Yoshizawa

Mami Ichinose

Kokuei/Shintocho

★★



Young Wife: Modest Indecency

A struggling scripter breaks up with his girlfriend. She marries somebody else. But then later the writer gets a call from her new husband to arrange a liaison.

❖

PERVERTED

SEX PLAY: "TEASE

ME DIRTY!" (1991)

[Hentai Seigi:

Midarani Ijimete]

director's title:

Yokohama's

Long Goodbye

[Yokohama

Long Good-bye]

Kazuhiro Sano

Kanako Kishi

Shiro Shimomoto

Mami Ichinose

Kokuei/Shintocho

★★★

Hardboiled crime story finds an ex-boxer detective searching for a missing barhostess. His investigations unearth a homosexual murder secret. **Shiro Shimomoto** plays the gay club own-

er; **Mami Ichinose** is his lesbian manager who knows where the bodies are buried. Pink noir?

❖

RIPE SEX PLAY:

TINGLE (1991)

[Kanjuku Seigi: Uzuku]

director's title:

Run! Keep Running!

[Hashire!

Hashiri Tszukeyo!]

Kazuhiro Sano

Kanako Kishi

Shinobu Kawana

Taro Araki

Kokuei/Shintocho

★★

Direct sequel to **Wife's Masturbation: Sweet Tingle**. Even though Taro dies in #1, he's back as a different (but same) character. The two hoods and their mutual girlfriend {wife?} escape from the yakuza to Chiba. They set up a communal house in the countryside.

❖

PROMISCUOUS WIFE

IN HEAT (1991)

[Hatsujo Furinzuma]

director's title:

Tokyo Dada:

No More Nevermore

[Tokyo Dada:

No More, Never More]

Kazuhiro Sano

Kanako Kishi

Kozo Ueda

Taro Araki

Kokuei/Shintocho

★★½

Pink pop art. A bohemian painter has affair

Molester: Indecent Peeping

with his friend's wife and her sister after his own woman tries to commit suicide.



**GROUP MOLESTERS:
PEEPING ON THE
HOUSEWIFE (1991)**

[Shudan Chikan:

Hitozuma Nozoki]

director's title:

**You Can Hold Her For
As Long As Waves
Roll In The Ocean
– Bullshit!**

[Uminari Arui Wa Nami

No Kazu Dake

Dakishimeteirareruka

– Ahondara!]

Kazuhiro Sano

Kanako Kishi

Kiyomi Ito

Takashi Kajino

Kokuei/Shintocho

★★★½

Despite the absurd *Shintocho* title, this is one of Sano's best films. It marks the beginning of his "philosophical pink period." The message: while youths

dreams of the future and *what will be*, adults reminisce over the past and *how wonderful it was*. No one appreciates "the now."

This ideology is stuck inside Sano's vicious parody of a trendy mainstream youth "beach film," **You Can Hold Her For As Long As Waves Roll In The Ocean**, directed by *Yasuo Baba* earlier in 1991. In Sano's version, disenchanted middle age executives go back to their beachside village for a reunion.



MOLESTER:

INDECENT

PEEPING (1992)

[Chikan

Waisetsu Nozoki]

director's title:

**Under The
Carp Burner**

[Koinobori Hatameku

Shita Ni]

Akiko Tomonari

Kanako Kishi

Taro Araki

Kazuhiro Sano

Kokuei/Shintocho

★★★

A married couple vacations /at a hot springs resort where they meet a retarded homeless boy. They take him back to Tokyo "for a better life" but he gets involved in drugs, murder and violence.



MOLESTER:

PEEPING ON

MASTURBATION

(1992)

[Chikan Onanie

Nozoki]

director's title:

Woman Who Clings

[Shigamitsuku Onna]

Mizuho Nakagawa

Kazuhiro Sano

Kanako Kishi

Seitsuhiko Kobayashi

Kokuei/Shintocho

★★★

When an educated older sister moves in, she disrupts the life of a blue-collar couple. Acclaimed as a pink version of *Tennessee Williams' Streetcar Named Desire*.



PERVERT:

TELEPHONE

MASTURBATION

(1993)

[Hentai: Telephone

Onanie]

director's title:

Don't Let It

Pervert: Telephone Masturbation

Bring You Down
[Don't Let It
Bring You Down]

Kazuhiro Sano
Kanako Kishi
Takashi Kajino
Kyoko Takagi
Kokuei/Shinto

★★★

Another *philosophical pink* film as Sano contrasts parallel stories.

① when a revolutionary couple steals a Top Secret document from the military, they are constantly on the run; ② a young man fantasizes about becoming a filmmaker.

In this allegory, one character is trying to escape from the dream, while another is chasing it. Sano's preoccupation with destiny and human drama is obvious. The

film also offers, perhaps, his most romantic sex scene as the young couple grope and caress to *Elvis Presley's Love Me Tender* in the final sequence.



**ADULTERY, MOTHER
& DAUGHTER** (1993)
[Furin, Haha, Musume]
director's item:

Japanese
Tragi-Comedy
[Nihon No Hikigeki]

Kazuhiro Sano
Kanako Kishi
Takashi Kajino
Misa Aoyama
Kokuei/Shinto

★★½

Three outlaws invade a seashore vacation house where they find and bru-



Adultery, Mother And Daughter

talize mom, daughter and her fiancé. Unlike many other *violent pink* films, the assault is merely a catalyst — not the central theme. Sano is more interested in showing how the conflict brings the family closer together. The message is indisputable: Despite the Sano's graphic depiction of violence, he clearly believes it accomplishes nothing in and-of-itself.



SECRET SPOT:

HORNY

MASSAGE (1993)

[Seikan Gokuhi

Massage: Zenshin Aibu]

director's title:

Taste Of Pumpkin

[Nankin No Aji]

Nao Saeki

Tori Asano

Kimihira Tsuzaki

Takashi Kajino

Kanako Kishi

Kokuei/Shintocho

★★½

Different from most other Sano films, this one is produced as a homage to the classic films of *Yasujiro Ozu*¹. It's the *one-day-in-the-life* story of a family. Parents wait patiently for their daughter's visit, but she is delayed because of her profession. They don't know it, but she's a prostitute.

¹Director *Masayuki Suoh* also directed an *Ozu* influenced

pink film, *Perverved Family: Brother's Bride*, in 1984 [see separate listing].



MAD AFFAIR: PROMISCUOUS WIFE (1994)

[Kyoran Furin-zuma:

Atsui Umeki]

director's title:

Sea Roar: or We Can't

Walk Backwards

[Uminari Arui Wa

Wareware Wa Ushiro-

muki Niwa Arukenai]

Kanaka Kishi

Kiyomi Ito

Takashi Kajino

Kazuhiro Sano

Kokuei/Shintocho

★★★★½

Sequel to the 1991 hit, *Group Molesters: Peeping On The Housewife*, with Sano playing a movie director who spends his time complaining over the state

of cinema. On the other hand, the main character leaves his rural hometown for Tokyo but gets swallowed up by the big city. He returns home but is frustrated by the backward attitudes.

This film is the first time Sano personally addresses his critics [*i.e.*, he was under fire for "wasting his talent in the pink market"].



BLISS OF YOUNG SEX: GOOD AFTERNOON, CLITORIS (1995)

[Seishun No Monzetsu:

Konichiwa Cli-chan]

director's title:

Break On Through

[Break On Through]

Kazuhiro Sano

Kozue Aoki

Natsuko Sawada

Takashi Kajino



Secret Spot: Horny Massage

Kokuei/Shintoho

★★★

A vibrant, contemporary sex film interpreted as another comment from Sano to his fans and critics. Loosely based on "charisma of the rock group **The Doors**," this one was dubbed as *siku-pink* {psychedelic pink}. Sano plays a music promoter who accepts the industry for what it is, operates within the eccentric rules, and survives; his life is contrasted against that of a rock singer who commits suicide after being manipulated by the business.

Sano took a year hiatus from filmmaking after this feature. He returned in 1997.



director Kazuhiro Sano with Kazuo Komizu



**ENTRAILS OF
A RIPE WOMAN:
SCARLET CREVICE**
(1997)

[Jukujo No Harawata:
Shinku No Sakeme]

Kazuhiro Sano

Myu Aso

Shoko Kudo

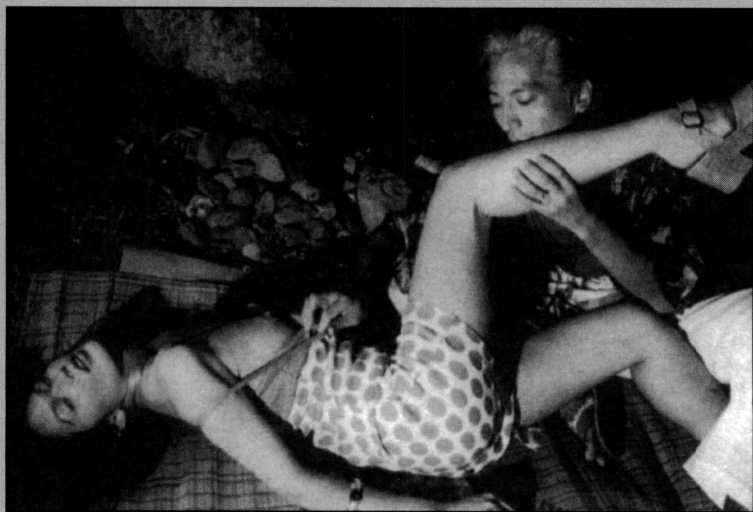
Yumi Yoshiyuki

Kokuei / Shintoho

★★½

Seemingly, director Sano is influenced by the work of his friend Kazuo "Gaira" Komizu with this reworking of the previous *Entrails* films.

The emphasis is keenly mixed between pink and horror.



Mad Affair: Promiscuous Wife

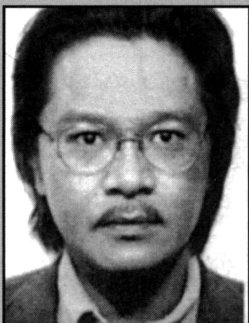
HISAYASU SATO(SOMETIMES TRANSLATED AS **TOSHIYASU SATO**)

Much has been written in the Japanese press about **Hisayasu Sato** and his bitter, sledgehammer style. His 50+ movies are loaded with disenfranchised people – lonely victims of urban paranoia – desperately trying to communicate but not knowing how. In his most eloquent films, Sato's characters first appear to be crazy {society's misfits} but in a grander sense they are pure and innocent. However, there is no room for senementality in Sato's world. He seldom allows their childlike naivety to protect them from the cruelty.

Often Sato movies are difficult to watch, filled with savage brutality, rape and sexual abuse. These images are used symbolically to emphasize his loftier concerns about alienation. But sometimes, as in **Uniform Virgin** and **Eciting Eros**, the dark ultra-violence is the only message, simply "atrocious as entertainment."

Director Sato is best known for his "*guerrilla shooting technique*," a style born from budgetary limitations but – in his hands – elevated to an art-form. Sato shoots many scenes *on location*; yet, he doesn't worry about expensive "incidentals" like permits and barricades. As a result, his movies more accurately depict the reality of everyday life.

Electronic tools and media gadgets also play an intricate part in Sato films. Besides being critical of the "dehumanizing pop culture," he is fascinated by it. Sato often uses video inserts, computer screens, and video games to embellish his apocalyptic story. Most early Sato films are co-scripted with his partner **Shiro Yumeno**. The critics have called them everything from *The Dynamic Duo* to *The Gruesome Twosome*. The later stories, decidedly more subdued, were penned by female writer **Kyoko Godai**.



*Mad Love!
Lolita Poaching*

**MAD LOVE! LOLITA POACHING (1985)**[Gekiai! Lolita Mitsuro]
*director's title:***Distorted Sense
Of Touch**

[Kurutta Shokkaku]

Kiyomi Ito**Taketoshi Watari****Naomi Hagio****Shiro Shimomoto**

Shishi/Toei Central

★★★

After a committing a vicious rape, Watari meets a dispondent teen girl who teaches him a gentler approach. The two misfits are failures at both love and sex.

**SEX VIRGIN UNIT:
PARTY OF
BEASTS (1985)**[Sex Otome-tai:
Kemonotachi No Utage]
*director's title:***Zero Flight**
[Zero Hiko]**Aya Misawa****Naritoshi Ishikawa****Katsumi Ohtaki****Shiro Shimomoto**

Shishi/Toei Central

Mad Love! Lolita Poaching

★★½

Sato joined forces with **Shiro Yumeno**, his new scriptwriting partner, for a somber tale of detached urban life. Quirky characters include including a real-life Rapeman (he's hired to attack females) and a girl who masturbates with a mannequin.

**WIFE COLLECTOR (1985)**

[Hitozuma Collector]

*director's title:***Decaying Town**

[Kusatta Machi]

Minako Ogawa**Naoko Takeda****Isao Nonaka****Katsumi Ohtaki****Nikkatsu/Shishi**

★★★

A taxi-driver rapist meets a former victim and they begin a sordid relationship.

**OFFICE LADY RAPE:****DISGRACE! (1986)**

[OL Boko: Yogosu!]

*director's title:***Save The Last Dance For Me**

[Last Dance Wa Watashi Ni]

Kiyomi Ito**Shioichiro Sakata****Naritoshi Ishikawa****Ai Kobayashi****Shintocho/Kokuei**

★★★

Loosely based on the true story of college lovers who attempt a double suicide; interspersed with footage from their 8mm experimental film.

**UNIFORM VIRGIN:****THE PREY (1986)**

[Seifuku Shojo:

The Ejiki]

*director's title:***Explosion...**

[Baku, Baku...]

Hiromi Kurata**Taketoshi Watari****Megumi Hayase****Yoko Aimoto****Nikkatsu/Shishi**☑ *pick your own rating*

None of the multi-dimension characters usually associated with Sato films; a simplistic ultra-violent tale of a rape-frenzy in a high school. One of the director's roughest.

Written by actor **Taketoshi Watari**.

**EXCITING EROS:****HOT SKIN (1986)**

[Exciting Ero:

Atsu Hada]

*director's title:***Gimme Shelter**

[Gimme Shelter]

Mamiko Hiboshi**Taketoshi Watari****Ran Minagami****Shu Minagawa****Shishi/Million Films**

★★★

Pink hard rock, *Rolling Stones* inspired. An average contemporary family (parents with two kids) goes berserk. Dad turns homosexual with a preference for young boys, while daughter conducts an affair with her lesbian teacher. Mom can't stop exercising in her underwear — that is — until she's raped by her son.

Like the previous entry, it's also scripted by actor **Taketoshi Watari**.

**RAPE CLIMAX! (1987)**

[Boko Climax!]

*director's title:***Water's High**

[Water's High]

Kiyomi Okada
Asami Yamaguchi
Toru Moriya
Shoichiro Sakata
Shishi/Shintoho

★★½

Shiro Yumeno returns as scripter.

A young woman is known as *Locker Baby* (she's an orphan, as a baby she was left in a bus terminal coin locker). LB is raped by a man wearing black leather. Since that assault, she's traumatized by leather. To overcome her fear, Locker Baby gets involved in sensory deprivation therapy. But during the experiment, she's raped again and impregnated. Later, she also dumps her baby in a coin locker.



LOLITA:

VIBRATOR

TORTURE (1987)

[Lolita Vib-Zeme]

director's title:
Secret Garden
[Himitsu No Hanazono]

Sayaka Kimura

Takeshi Ito

Rio Hashikawa

Kiyomi Ito

Shishi/Nikkatsu

★★★

Strong graphic visuals, usually cited as Sato's most grotesque film. A man lives inside an abandoned freight container where he rapes and viciously slaughters female victims.



GENUINE

RAPE (1987)

[Boko Honban]

director's title:

Pleasure Kill

[Lustmord]

Nanako Fujitani

Naritoshi Ishikawa

Kiyomi Ito

Yui Hoshikawa

Shishi/Shintoho

★★½

Three girls volunteer to

Genuine Rape



test a new wonder-drug. Almost everybody connected with the experiment dies in a weird and gory manner. From a side effect of the drug? No, the murders are committed by one of the girls, suffering from mental disorders.

Sato later remade this one as **Splatter: Naked Blood** (1995).



TEMPTATION

OF THE MASK (1987)

[Kamen No Yuwaku]

director's title:

Temptation Of

The Mask

[Kamen No Yuwaku]

Kazuhiro Sano



Lolita: Vibrator Torture

Kiyoshi Shoda

Naomi Hagio

Yutaka Ikejima

Shishi/ENK Production

★★★

A landmark film. This is not only the first gay movie from Hisayasu Sato, but it stars future *King Kazuhiro Sano*; plus the assistant director is *Takahisa Zeze*, the man who would become the *Fourth King*.

Orphan boy Sano is sodomized by his foster father, but secretly he lusts for the touch of his step-mom. This dysfunctional childhood causes him to develop arsonist behavior in his adult life. But later, when a detective investigates a destructive fire, Sano begins a gay relationship with him.

**HARD FOCUS:****EAVESDROP** (1988)

[Hard Focus:

Nusumi-giki]

*director's title:***Survey Map****Of A Paradise Lost**

[Shitsurakuen

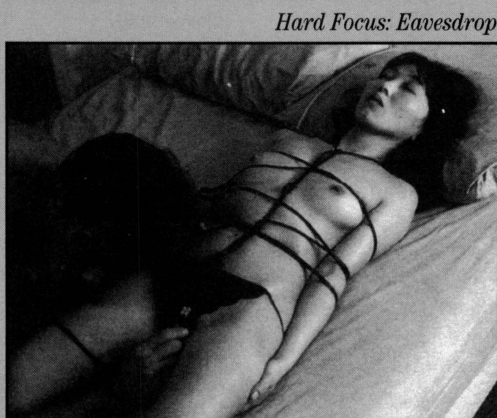
Sokuryo Chizu]

Rio Hashikawa**Kiyomi Ito****Toru Nakane****Kazuhiro Sano**

Kokuei/Shintocho

★★★

A fully realized production, and – accordingly – one of the first Sato films to receive favor-

*Hard Focus: Eavesdrop*

able critical attention. Inspired by an alleged report of telephone operators eavesdropping on private sex calls, this one deals with an employee who initiates an SM relationship with a girl working for a phone-sex company. He ends up dead. An accident or a planned execution?

**ABNORMAL:****UGLY ABUSE** (1988)

[Abnormal: Ingyaku]

*director's title:***Rewind** [Re-wind]**Kiyomi Ito****Yukio Ono****Reika Kazami****Kazuhiro Sano**

Shishi/Shintocho

★★★½

Generally considered the peak of the Sato/Yumenomeno pact.

A self-proclaimed crimefighter amuses herself by tackling *unsolvable* mysteries. Here, she investigates

the *Gro-VT* case: a video tape shows an abandoned building, then a refrigerator containing a severed hand (with fingernails ripped off) and – ultimately – a murder committed by the video camera itself (a knife is attached to the lens).

**PERVERT WARD:**

**TORTURING THE
WHITE UNIFORM**
(1988)

[Hentai Byoto:

Hakui-zeme]

*director's title:***Love Letter****In The Sand**

[Suma Ni Kaita

Love Letter]

Maya Shiraki**Takeshi Ito****Yoko Fujita****Shioichiro Sakata**

Kokuei/Shintocho

★★★½

A serial killer, using a metal bat, terrorizes the city. A nurse discovers his identity while he's a

patient, admitted for amnesia.

Popular with certain fetish audiences for the rubber-gloves and latex sex scenes.



MAD BALLROOM GALA (1988)

[Kurutta Butokai]
director's title:

Asti: Lunar

Eclipse Theater

[Asti Gesshoku
Eiga-kan]

Takeshi Ito

Shimon Sumii

Hiroshi Suzuki

Kiyomi Ito

Shishi/ENK

★★★

Sato's second gay film is a loving salute to Italian director **Pier Paolo Pasolini**. An editor of *Body Builder* magazine falls in love with his male model. One day, during an SM session, the editor accidentally severs his lover's arm. He's arrested and sen-

tenced to prison. The Pasolini movie **Salò: 120 Days Of Sodom** hits the theaters while he's in jail. The man can now endure the incarceration as he looks forward to seeing the film someday.

Winner of a grand prize at Berlin Gay And Lesbian Festival (1993).



LOLITA

DISGRACE (1988)

[Lolita Chijoku]

director's title:

Radical Hysteria Tour

[Radical Hysteri Tour]

intended as a

parody title of

Magical Mystery Tour

Marino Fujisawa

Shimo Sumii

Kazuhiro Sano

Saori Yoshimura

Shishi/Shintocho

★★½

A sick, youth frenzy. A junior high school girl is obsessed with *The Mid-*

night Shock Show on a pirate radio station (a boy broadcasting from his van). She meets the young DJ and they zip around town while playing CDs and searching for rapes-in-progress. They interrupt the music to broadcast play-by-play accounts of sexual assaults, eventually joining forces with a young rapist who becomes their star celebrity. *Natural Born Thrillers*.



RAPE BETWEEN

SISTERS:

PENETRATION!

(1989)

[Shimai Renzoku

Rape: Eguru!]

director's title:

Welcome To

The Illusion

[Maboroshi E Youkoso]

Marino Fujisawa

Reika Kazami

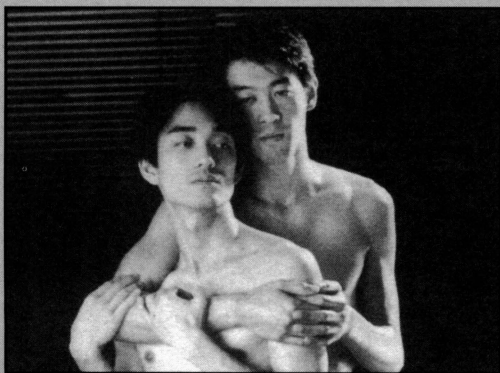
Naritoshi Ishikawa

Taketoshi Watari

Shishi/Excess

★★

An angry young man, who can't physically enjoy sex, creates a "rape club" for his friends. He convinces girls, via video letters {similar to E-Mail}, to go out on a date. The females soon become the unwitting victims of abuse. Regarding the plot, after one girl gets savagely attacked, her sister investigates.



Mad Ballroom Gala

ECSTASY**GAME** (1989)

[Tosui Yugi]

*director's title:***Bondage Ecstasy**

[Bondage Extasy]

Shotaro Sawada**Osamu Fukada****Setsuhiko Kobayashi****Toru Matsumura****ENK Productions**

★★½

Another gay film, this time produced exclusively by **ENK** (*Nikkatsu's* Osaka branch). Lots of SM, mostly very rough. Inspired by various **Franz Kafka** stories (especially the cockroach tale). Superb camerawork punctuates this film about a man who turns into an insect after years of physical abuse.

**PERVERT WARD:****S&M CLINIC** (1989)

[Hentai Byoto:

SM Shinryo-shitsu]

*director's title:***Fuga Music For****Alpha And Beta**

[Alpha To

Beta No Fuga]

Kiyomi Ito**Kazuhiro Sano**

Kokuei/Shintocho

★½

Three character story (**Kiyomi Ito** plays twins). A psychologist loves S&M. His wife hates the abuse and leaves him, running away from home. Her younger twin sister shows up. She's a masochist, thus, the perfect partner for him.

**BEAUTY REPORTER:
RAPE****BROADCAST** (1989)

[Bijin Reporter:

Boko Nama-chukei]

*director's title:***Love Obsession**

[Love Obsession]

Maya Shiraki**Taketoshi Watari****Mariko Kosaka****Yuka Ishihara**

Shishi/Shintocho

★★★

Ratings are bad for **News Obsession**, a noontime TV program. The hostess is disappointed and afraid of losing her job. To revitalize her show, she mas-terminds the on-camera rape of her sister.

Despite the graphic sexual abuse, many critics praised this film for its satirical attack against the mass media.

**SERIAL RAPE:
PERVERTED
EXPERIMENT**
(1990)

[Renzoku Rape:

Hentai Jikken]

*director's title:***Ki • Ra • Ra**

[Ki • Ra • Ra]

Rokuzo**Asuka Morimura****Kazuhiro Sano**

Pervert Ward: S&M Clinic

Kiyomo Ito
Shishi/Excess

★★½

Two men run a small department store. When a demanding female customer becomes belligerent, they rape the woman, assaulting her with items in the shop (*i.e.*, vacuum cleaner, brooms, rope, chains, *etc.*). It's a "vicious attack on women," but – for the first time – there's a reason (as thin as it may be) for the assault, rather than the mindless frenetic violence of the preceding films.



**NAKED ACTION:
COLLEGE GIRL
RAPE EDITION**
(1990)

[Hanra Honban:
Joshidaisei Boko-hen]
director's title:

Psychic Rose
[Choryoku No Bara]

Sayoko Nakajima
Toru Nakane
Aiko Shindo
Kiyomi Ito
Media Top/Shintocho

★★½

A detached young man receives "rape contracts" via E-Mail from an unknown dispatcher. He accepts the assignment and commits the crime, taking pictures of the assault with a digital camera. He then sends the images back to the

Rapist With Handcuffs: Defile!



"boss." Meanwhile, a heroine with extrasensory powers investigates. Computer vs psychic skills.



**RAPIST WITH
HANDCUFFS:
DEFILE! (1990)**

[Tejo Boko-ma:
Itaburu!]

director's title:
Interlocking Locks
[Niju No Kagi]

Kanako Kishi
Kazuhiro Sano
Keiji Matsumoto
Kumiko Sugimori
Shishi/Excess

★★½

A female photographer hires a detective to find a rapist after her model gets sexually accosted. Constructed like a whodun-it, with a surprise ending.

Kazuhiro Sano continues to deliver good performances even though

his time is split between these projects and his own directing career {see part one of *Spotlight Section* on the Four Kings Of Pink}.



HORSE •
WOMAN • DOG (1990)

[Uma To Onna To Inu]
director's title:

**Poaching By
The Water**
[Mitsuryo No Migiwa]

Kanako Kishi
Kazuhiro Sano
Yuri Sasaki
Emi Uehara
Media Top/Shintocho

★★★ (*with reservations*)

For the first time, Sato's locale switches from the depressed inner city to the countryside, but the message is still dark and sinister. Three misfits live together ① A woman who killed her sister, ② a man who enjoys necro-

philia, and ③ a woman suffering from amnesia. Their world becomes kinkier as their lives collide.

Highly controversial due to the animal sex scenes, including Ms Kishi's graphic coupling with both a horse and a dog.



**OFFICE LADY RAPE:
DEVOURING THE
GIANT TITS (1990)**

[OL Renzoku Rape:
Kyonyu Musaboru]

director's title:

Slush [Slush]

Shiina Ito

Masahiro Yoshida

Shoichiro Sakata

Mami Ichinose

Shishi/Excess

★★★

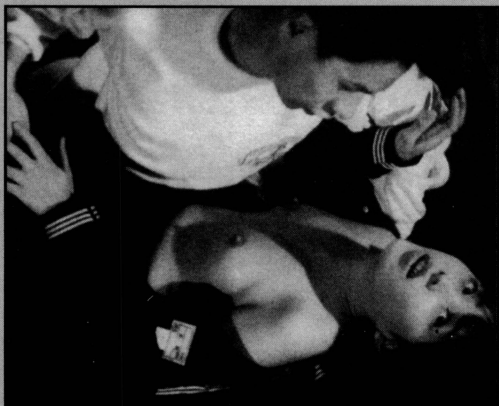
An office lady feels inferior due to her small breasts, so she gets plastic surgery. Shortly afterwards, she is raped. The son of the rapist is attracted to the woman (a weird Oedipus complex) and he tracks her down. They begin a sexual relationship which escalates into a murder spree; the couple get their kicks by using an electric drill to butcher girls.

Gruesome art.

**SPECIAL LESSON:
PERVERTED SEX
EDUCATION (1990)**

[Special Lesson:
Hentai Sei-kyoiku]

Uniform Punishment: Square Peg In A Round Hole



director's title:

**The Gods Have A
Nervous Breakdown**
[Shinkei Sujaku
No Kamigami-tachi]

Kanako Kishi

Rei Takaki

Shoichiro Sakata

Asako Shirakawa

Kokuei/Shintoho

★★

A sexy high school coed seduces her female teacher by convincing her they are soulmates destined to dance at the Armageddon.



**HIDDEN VIDEO
MANIAC: UNIFORM
HUNTING (1990)**

[Seifuku

Nusumi-dori-ma:

Gekisha Naburu]

director's title:

Naked City

[Naked City]

Asuka Morimura

Koichi Imaizumi

Nanami Uehara

Kyoko Nakamura

Shishi/Excess

★★½

Penned by female scripter **Kyoko Godai**. It stars AV *idol* starlet **Asuka Morimura** as a impish high school girl. One day while playing with her video camera, she accidentally captures a rape in progress. This leads to celebrity status with a local TV station.



**LESBIAN RAPE:
SWEET HONEY
JUICE (1991)**

[Lesbian Rape:
Amai Mitsujiru]

director's title:
**Silencer Made
Of Glass**

[Garashu No Silencer]

Rei Takaki

Sho Sugimoto

Koichi Imaizumi

Emi Ishikawa

Shishi/Shintoho

★★½

A lady technician working at the university lab-

oratory is sweet on the new female assistant. They become lovers. The woman hires a male student to rape her girlfriend so they might have a baby together. Later when he comes a'calling for the payment, she shoots him dead.



UNIFORM

PUNISHMENT:

SQUARE PEG

IN ROUND HOLE!

(1991)

[Seifuku Lynch:

Nejirikome!]

director's title:

Just An Illusion

[Just An Illusion]

Asuka Morimura

Koichi Imaizumi

Kiyomi Ito

Aya Midorikawa

Shishi/Excess

★★★

Perhaps the most mean-spirited satire on film. A high school girl with supernatural powers becomes an icon for a religious cult. She is worshipped as "*the Holy One*." But secretly the girl has a male slave who helps her stalk the city, searching for people to rape and kill.

Also written by female scripter **Kyoko Godai**.



WIDOW'S

PERVERTED

HELL (1991)

[Mibojin Hentai

Jigoku]

director's title:

Look Into Me

[Look Into Me]

Yuri Hime

Shoichiro Sakata

Kiyomi Ito

Yutaka Ikejima

Shishi/Excess

★★½

Early in the film, Yuri says: "The ultimate SM play is death." After her husband's accidental (?) death she watches their private S&M videos and masturbates. Self-destruction becomes her only form of sexual expression.

Another trenchant example of Sato's *guerilla shooting* {featuring bona fide reactions from citizens not aware a movie is being made) as the Yuri, bound and naked, stumbles into a busy downtown square and begs pedestrians to help her masturbate.



HIDDEN VIDEO

REPORT:

DARK SHOT! (1991)



Widow's Perverted Hell

[Nusumidori Report:
Inshal!]

director's title:

Turtle Vision

[Turtle Vision]

Rei Takaki

Koichi Imaizumi

Kiyomi Ito

Naomi Sugishita

Shintocho

★★½

After her older sister gets raped, a girl becomes involved in an odd revenge against the masculine race. She goes to the sleazy section of town and picks ups men, seducing them in the dark alleys. Afterwards, she gouges out their eyeballs with a stiletto. A video journalist accidentally captures her in action and investigates.



NEW WIFE'S

PRIVATE PARTS:

CARESS (1991)

[Nizuma Kahanshin:

Washizukami]

director's title:

Doll

[Doll]

Rie Asai

Kazuhiro Sano

Koichi Imaizumi

Kyoko Nakamura

Shishi/Excess

★★½

More plot than usual, but still angry and mean-spirited. In the ruins of a hospital, a mad doctor lives with his sister who's confined to a

wheel chair. She suffers from a disease which keeps her from aging, both physically and mentally. But her *perfection* makes it impossible for the doctor to relate with real women. He spends his time capturing girls and torturing them with hideous experiments in an attempt to make them more like his sister.



LADY OF

THE STABLE (1991)

[Umagoya No Reijo]

director's title:

Wave

[Hado]

Yukinojo

Mineo Sugiura

Rie Asai

Koichi Imaizumi

Shintocho

★★ (or ★★★)

After the success of his **Horse • Woman • Dog** (1990), Sato recreates another bestiality-laden tale. A girl lives with a horse in wilderness. The

animal is her best friend and lover, plus they have the ability to communicate psychically with each other. One day, city folks show up for a photo-shoot and destroy their tranquility. An accident kills the horse, causing the girl to go berserk. After killing all the artists, she takes revenge against humanity in Tokyo.



REAL ACTION:

VIBRATOR

PUNISHMENT (1992)

[Honban: Vibe Sekkan]

director's title:

Symbol Of Release

[Kaiho No Kigo]

Kasumi Yuka

Mineo Sugiura

Aya Midorikawa

Shishi/Excess

★★

A irritable woman takes a unique revenge against people who piss her off. A precursor to the **Serial Mom** (1994) concept with the *hero-*



Lady Of The Stable

ine using a vibrator to punish instead of killing her victims.



HOUSEWIFE

PUNISHMENT:

TRIPLE TORTURE

(1992)

[Hitozuma Gomon:

Sandan-zeme]

director's title:

Labyrinth Of

Primary Colors

[Genshoku No Meikyu]

Rio Serizawa

Mineo Sugiura

Yuri Hime

Kyoko Nakamura

Shishi/Excess

★½

A multiple personality tale. A woman is ① a faithful wife; ② a promiscuous whore; ③ a sad teenager; and ④ a psychologically disturbed juvenile. Apparently Sato believes that every human has similar problems – albeit to lesser degrees – as the movie ends with Rio discovering her husband also manages a variety of different personalities.



PROMISCUOUS WIFE:

DISGRACEFUL

TORTURE (1992)

[Uwaki-zuma:

Chijoku-zeme]

director's title:

An Aria On Gazes

[Shisen-jo No Aria]

international title:

The Bedroom

Promiscuous Wife: Disgraceful {The Bedroom}



Kiyomi Ito

Takeshi Ito

Tori Asano

Mineo Sugiura

and a cameo by

Kazumasa Sagawa

Kokuei/Shintoho

★★★★½

Generally considered one of the director's best films, inspired by a well-publicized accidental murder case, committed by a woman under the influence of a sleeping pill called Halicin.

For Sato's tale, Kyoko is a prostitute at an SM brothel, The Bedroom {the Darkroom}, where all the girls are kept docile with a steady supply of a hallucinatory drug. When other women start getting killed and mutilated, Kyoto investigates. The film is purposely am-

biguous, much like a drug-induced aberration.

Note: The film boasts a cameo by notorious exchange-student killer **Kazumasa Sagawa**. He had murdered and canibalized his girlfriend in Paris. Upon serving a prison sentence there, he returned to Japan, becoming a cult celebrity after appearing in this film.



UNIFORM

MASTURBATION:

VIRGIN'S

UNDERPANTIES

(1992)

[Seifuku Onanie:

Shojo No Shitagi]

director's title:

Close Dancing

[Close Dance]

Tori Asano

Koichi Imaizumi

Kiyomi Ito

Wife In Mourning: Pubic-Shaved Rope Slave**Yuna Hanabusa**

Shinto

★★½

Respected cult writer **Yoshiyuki Hayashida** announces that he's a Sato fan and honors the director with a script. It's a "greatest hits" screenplay, with ideas culled from many previous Sato films.

A depressed high school girl tries to kill herself but is snatched from death by a male classmate. The boy can't perform normal sex but he enjoys an orgasm through an underwear fetish. The girl secretly sends E-Mail "rape messages" to him instructing him to sexual assault certain classmates and teachers.

**S&M GROUP****WAX TORTURE (1992)**

[SM Shudan

Ro-zeme]

*director's title:***Dirty Blue**

[Dirty Blue]

Rio Serizawa**Yutaka Ikejima****Tori Asano****Kyoko Nakamura**

Shishi/Excess

★★

Everything is going well for this woman. She has a good job – a career position as a magazine editor – and is engaged to a handsome, successful man. But then she meets a dentist who introduces her to hidden masochistic pleasures.

**WIFE IN MOURNING:****PUBIC-SHAVED****ROPE SLAVE (1993)**

] [Mofuku-zuma:

Teimou Nawa-dorei]

*director's title:***Negation**

[Negation]

Noriko Akikawa**Yutaka Ikejima****Rio Serizawa****Tori Asano**

Shishi/Excess

★★

A man loses his wife due to his obsession with S&M. He meets a prostitute who lost her baby through a miscarriage caused by heavy S&M play. They are the perfect couple. After many lengthy torture sessions, they decide to commit a double suicide. She survives. In a twist ending, it turns out that she had baited and deceived the man with her phony SM story.

REAL TIME**TAPPING REPORT:****PILLOW TALK (1993)**

[Nama Tocho Report:
Chiwa]

director's title:

Kyrie Eleison

[Kyrie Eleison]

Kiyomi Ito

Takeshi Ito

Mako

Koichi Imaizumi

Shintosho

★½

One of Sato's least successful films, suffering from *form over substance*. His preoccupation with new technology {including video wallpaper, computer-generated images, digital wave-tapping machines, *et al*} makes for creative eye-candy but results in limited concentration on plot.

A female detective, under a lot of stress when she loses her partner (and lover) to an accident, joins a new cult religion which specializes in hypnosis.

**PLEASURE****MASTURBATION:****NEW WIFE VERSION**

(1993)

[Kaikan Onanie:

Niizuma-hen]

director's title:

Light Sleep

[Asai Nemuri]

Rie Asai

Masato Kino

Rio Serizawa

Tori Asano

Shishi/Excess

★½

A newlywed wife is frustrated with her "arranged marriage" because husband Masato doesn't want to have sex (he can't maintain an erection without watching somebody in the act and doesn't want to admit this embarrassing fetish to his spouse). She spends her days fantasizing about being watched and/or raped. There's a happy ending in store when they confide in each other. Since he likes to watch and she likes to be watched, they enjoy a strange, new sexual experience without ever touching. But this safe sex treatise makes for a rather boring film.

REAL ACTION:**DRINK UP (1993)**

[Nama Honban:

Nomihosu!]

director's title:

Angel In The Dark

[Angel In The Dark]

Yuri Ishihara

Koichi Imaizumi

Yumika Hayashi

Satoe Mizushima

Shishi/Excess

★★

Koichi is obsessed with high school uniforms and the young girls who wear them. He thinks these nymphs are the perfect female, "innocent and naive to the corruption of the flesh." He finally has the chance to woo such a girl, a vulnerable teen who's the frequent victim of bullies. She snatches the opportunity to manipulate the man to get revenge. Young Yuri demands that he rape the girls who pick on her. After several assaults, Koichi



Real Action: Drink Up!

refuses to continue her dirty work. Then they finally realize that they love each other.

Despite the vicious rapes and the exploitive *Lolita* theme, there's little of Sato's notorious rage.



**MOLESTER'S TRAIN:
DIRTY BEHAVIOR**

(1993)

[Chikan Densha:

Iyarashii Koui]

director's title:

Birthday

[Tanjobi]

Yumika Hayashi

Koichi Imaizumi

Kiyomi Ito

Yuri Ishihara

Kokuei/Shintoho

★★

Shintoho, the official owner of the **Molester's Train** films (1981-1985) [see listing in the text portion of this book], decides to resurrect the series. Released under director alias **Hisakazu Hata**.

A girl loses her boyfriend and decides to commit suicide, with a stick of dynamite, on her 20th birthday. But before that can happen, she meets an anti-social young rebel on the subway. Love sparks fly, as they fall in love and share their philosophy of death.

This film contains none of the Sato "trade-

marks," no blood, rape, murder, nor brutality. Critics have suggested that his relationship with scripter **Kyoko Godai** pushed his talent into the more mainstream arena. Some praise Sato for the change, while others lose interest in his career.



**WIFE'S PERVERTED
BEAUTY SALON**

(1994)

[Hitozuma Hentai

Biyoshitsu]

director's title:

Dead End

[Dead End]

Reiri Suzukawa

Yuri Ishihara

Masato Kino

Satomi Shinozaki

Shishi/Excess

★★

A divorced woman opens a beauty shop. Business thrives when she begins offering special sex services to her customers. Her specialty is the Lesbian Massage and Facial.

**MOLESTER AND
THE PEEPER:
GYNECOLOGY
WARD (1994)**

[Chikan To Nozoki:

Fujin-ka Byoto]

director's title:

Sick People

[Yanda Hitobito]

Yuri Ishihara

Setsuhiko Kobayashi

Kyoko Irohani

Kyoko Nakamura

Shishi/Excess

★★

After his angry, mean-spirited films of the late '80s, no one would've predicted a Sato madcap comedy. But that's what this is.

A collection of vignettes dealing with a strange assortment of characters at a woman's clinic: ① a despondent woman who thinks she's dying from cancer; ② an exhibitionist who is abnormally excited by the doctor's examination; ③ a doctor who enjoys SM play with his nurse; ④ a nurse who seduces the patients; ⑤ another



Molester And Peeper: Gynecology Ward

Wife In Heat: While Husband Is Away

nurse who enjoys being a voyeur.



**YOUNG WIFE:
OPENING JUICY
THIGHS** (1994)

[Wakaoku-sama:
Futomono-biraki]

director's title:

Rental Love

[Aijo Rental]

**Nao Kikuchi
Setsuhiko Kobayashi**

Kyoko Nakamura

Nakoto Kakeda

Shishi/Excess

★★½

Another comedy, but this time the script is well-drawn and the humor isn't as forced. Likable characters add a luster to the film.

Naive wife Nao takes a part-time job with the *Rental Wife* company (a clandestine call-girl agency). Thinking it's a maid service, Nao ac-

cepts an assignment with a client who quickly rapes her. She soon learns the sexual techniques and becomes quite good at whoring. When her husband finds out, he threatens divorce. But love conquers all; they stay together.



FILTHY WIFE:

WET (1994)

[Iyarashii Hitozuma:

Nureru]

director's title:

Love - 0 = Infinity

[Love - 0 = No Limit]

**Kiyomi Ito
Takeshi Ito
Ryumei Homura
Dai Hiramatsu
Kokuei/Shintocho**

★★★

Takeshi is aimlessly wandering around town after his girlfriend dumps him. By chance,

he spots a beautiful woman – dressed in black, wearing sunglasses – who seems to be trailing unsuspecting people. As it turns out, she's a notorious serial killer called the *MT Vampire* {Modern Time Vampire}. They fall in love, but she eventually sucks all his blood and he dies.

An exotic film for Sato, with emphasis on depiction of "ultimate love" in his graphic exchange-of-blood scenes. The film is also the first Japanese production to touch on the worldwide AIDs epidemic.

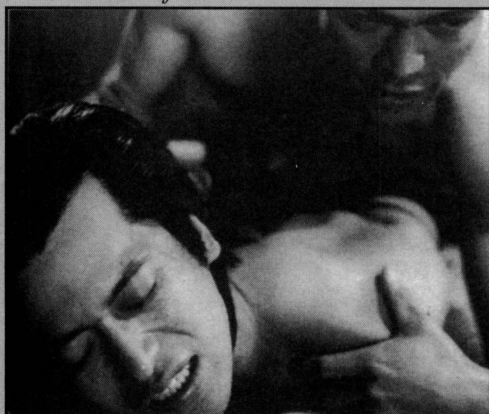


WIFE IN HEAT:

**WHILE HUSBAND
IS AWAY** (1995)

[Sukebe-zuma:

Otto No Rusu Ni]

Hunters' Sense Of Touch*director's title:***Rafureshia**

[Rafureshia]

Kinako**Yumi Yoshiyuki****Kiyomi Ito****Koichi Imaizumi**

Shishi/Excess

★★½

An interlocking tale of three women and their search for sexuality, penned by actor-turned-scripter **Taketoshi Watari**: ① a young woman, born and raised in the country, moves to Tokyo; ② a suburban wife goes out every night sniffing around for new men; ③ her mother-in-law runs a secret orgy club which caters to wealthy businessmen and politicians.

Unique characters in a darkly humorous story.



**HUNTERS' SENSE
OF TOUCH (1995)**

[Karyudo-tachi

No Shokkaku]

*director's title:***Hunters' Sense
Of Touch**[Karyudo-tachi
No Shokkaku]**Naoto Yoshimoto****Takeshi Ito****Yoji Tanaka****Kiyomi Ito**

ENK Productions

★★★

A gay mystery. Naoto and Takeshi were lovers in college. Now – ten years later – one of

them is a career policeman {a top ranking homicide detective} while the other has become a married businessman. The cop, investigating a series of brutal homosexual slayings, is shocked to discover that the latest victim seems to be his ex-lover.

**IN THE****THICKET (1996)**

[Yabu No Naka]

*aka New Rashomon***Shunsuke Matsuoka****Kaori Sakagami****Shigeki Hosokawa****Hitomi Shiraishi**

Image Factory

★★½

A pink re-telling of the famous *Rashomon* tale, based on the original book *In The Thicket: A Short Tale* by **Ryunosuke Akutagawa**. A Kyoto detective investigates a vicious bandit

*Splatter: Naked Blood*

attack against his sister and her husband – she was raped, her husband killed.



SPLATTER:

NAKED BLOOD (1996)
[Megyaku: Naked Blood]

Misa Aika

Sadao Abe

Mika Kirihara

Yumika Hayashi

TM Project / Museum

★★½

A new anesthesia, capable of turning pain into pleasure, is tested on three unsuspecting girls. Two of them resort to various levels of self mutilation. The third victim is “apparently” unaffected by the drug due to a sleeping disorder.

{See the text portion of book for a full account.}



NIGHT OF THE ANATOMICAL DOLL (1996) *

[Jintai-mokei No Yuru]

Hitomi Shiraishi

Yoshiki Arizono

Ryota Yoshimitsu

Excellent Film

★★½

A young woman with an extremely sensitive sense of smell, undergoes some eerie moments – maybe even a supernatural experience – after moving into a new apartment. She smells death after being visited nightly by a

ghostly spec-ter.



MEET ME

IN THE DREAM: WONDERLAND (1996) *

[Yume De Aimasho:
Wonderland]

Chiasa Aonuma

Shihori Nagasaka

Takeshi Terada

Nao Saejima

Pink Pineapple

★★

Based on a manga written by **Naoki Yamamoto**. Sato's continues his foray into mainstream cinema with this film about a young girl who suffers from a compulsive behavior disorder.



SOFT SKIN (1998) *

[Yawarakai Hada]

Moeko Ezawa

Hiromi Kuronuma

Tomomi Kuribayashi

Junko Mabuki

Yuka Sakurai

Kokuei / Shinto

★★★

After a year absence, Sato is back with this parallel tale of two dysfunctional families. A girl kills her parents with a chainsaw and goes on the lam {the act is an obvious symbol of a destroyed family}; **Moeko Ezawa** plays the mom is a different story of a lunatic family who attempt to work things out through love and empathy.

Sato's first attempt at creating a mother figure was well-received by the critics who also praised him for delving deeper into the psychology behind violence. Also noteworthy, actresses **Moeko Ezawa** and **Junko Mabuki** are both former **Nikkatsu** starlets.

* indicates a mainstream production



Moeko Ezawa with director Hisayasu Sato

TOSHIKI SATO

In the early '80s, **Toshiki Sato** graduated from the *Nikkatsu Arts School* (a drama/performing-arts college owned and operated by *Nikkatsu Studios*). While conducting his studies, Sato began working as a freelance assistant director, eventually moving into the AV (Adult Video) market. For years, he was happy as "just another member of the film crew" until he tried his hand at helming a project, **Beast**, in 1989 for a small production company {*Burst Brain*} owned by his friend **Yasushi Sato**.

The director worked constantly with screenwriter **Koichi Kobayashi**, especially during the early years. Later, he would script most of his own films, although sometimes he'd collaborate with other cult figures (like *Takahisa Zeze* for **Lots Of Peeping: Hot Underpants Of A Lover** [1994] and poet *Kenji Fukuma* for **Blissful Genuine Sex: Penetration** [1995]).

Toshiki Sato is praised as a director who successfully incorporates madness into a sophisticated arena (*i.e.*, savagery among yuppies, the sexuality of a transsexual, madness of an office worker). Similar to the work of his contemporary *Kazuhiro Sano*, Sato enjoys making *relationship* movies dealing with hapless losers. However, unlike Sano, his characters often find it impossible to deal with the lunacy of life. Many of his films end in suicide.

Although he drifted into mainstream cinema with **Fighting Dragon Story** (Pt I and II) [1995], Toshiki Sato didn't stay there. He returned to the *pinku eiga* arena with one of his best films, **I Am Juice**, the following year. His most recent movie is also in the pink



BEAST (1989)

[Kedamono]
director's title:

Woman Of Dreams
[Yume No Onna]

Toru Nakane
Maya Asabuki
Kiyomi Ito
Hiroataka Shimizu
Burst Brain/Shintocho
★½

A married man loses his mind over a seductress. Light on drama, but heavy on sex scenes featuring AV actress **Maya Asabuki** whose acting ability is limited to exposing her tits.

❖ E-CUP REAL ACTION TAKE TWO:

RICH & RIPE (1989)
[E-Cup Honban II:
Hojuku]

director's title:
Landscape With A Key
[Kagi No Aru Fukei]

Toru Nakane
Sazuki Fuji
Anri Inoue
Kojiro Yume
Burst Brain/Shintocho
★★½

A hapless salaryman is ignored by his wife (and

most everybody else). One day, as he's cleaning out a drawer, the man finds the key to an apartment where he used to live with a former girlfriend. While she's working, he sneaks into her place to recapture the "passion." He eventually commits suicide in her apartment.

After his listless debut, the *Toshiki style* is beginning to materialize. A concern for "warmth of the people" is the obvious nucleus for his brand of pink.



**MIZUE TASHIRO'S
THE GENUINE
ORGASM (1989)**

[Tashiro Mizue

The Honban Acme]

director's title:

How To Make

Good Tasting Water

[Oishii Mizu No

Tsukuri-kata]

Mizue Tashiro

Mai Ito

Taru Nakane

Yasunori Eto

Burst Brain/Shintocho

★★½

On a remote seashore, a woman runs a beach-house with her husband and ex-boyfriend. They are later joined by a young woman – an amnesia victim – who's been washed ashore. Scripter **Koichi Kobayashi** was originally interested in recreating an

On The Beach armageddon tale, but director Sato nixed the idea opting instead for this black theater-of-the-absurd tale.

Ultimately, the camera technique is more important than plot. It's one of the few *pinku eiga* shot with live sound.



**SOAKING WET:
TOUCHING ALL
OVER THE BODY
(1990)**

[Gushonure:

Zenshin Aibu]

director's title:

Forbidden Zone

[Kinshi Kuiki]

Toru Nakane

Sho Sugimoto

Mina Hayase

Yasuo Kato

Burst Brain/Shintocho

★★½

In *E-Cup Real Action Take Two* the lead character returns to his past and kills himself.

By contrast, this one features a man who tries to escape *from* the past. The tone is more optimistic as he learns to face his problems. Successfully. The happy ending unites the two lovers in a lengthy sex scene.

Notably, **Toru Nakane** is recognized by the critics for his excellent performance here.



**LATEST BATHHOUSE
SEX TECHNIQUE:
PALACE OF THE
SOAPSPUD
PRINCESS (1990)**

[Saishin Soap

Technique:

Awahime Goten]

director's title:

Yoshiwara District

[Yoshiwara]

Shiro Shimomoto

Saori Ogawa

Miki Tashiro

Yasunori Eto

Media Top/Shintocho

★★



Mizue Tashiro's The Genuine Orgasm

Middle age man goes searching for his estranged wife in the Yoshiwara red-light district. She has a new lover and is initially not impressed by his promises of devotion, but then she begins to wonder which man she should choose.

Minimalistic plot, but heavy on the interworkings of the bathhouse prostitution racket. Scripted by Sato.



**EXTREMELY WILD
GENUINE SEX:
NIGHT OF
THE PERVERTS
(1990)**

[Kageki Honban Sho:
Ijoshu-tachi No Yoru]

director's title:

Night Of The Perverts
[Ijoshu-tachi No Yoru]

Haruto Yoshida
(aka Kikuo Honda)

Rio Serizawa
Yoko Kamizawa
Hirofuka Shimizu
Outcast Prod/Shintocho

★★½

An average man gets fed-up with society after a series of perturbing incidents (*i.e.*, his receptionist gets raped and starts working at an SM Club; he learns that his wife has a lover). The man reacts by getting a gun and going on a rampage.



**THAT'S
HENTATAINMENT!¹
PERVERTED SEX
DOCUMENT (1991)**

[That's Hentatainment!
Ijo Sex Dalzenshu]

director's title:

Hobby
[Shumi]

Toru Ishii
(Motomasa Ishii)
Emi

Kaoru Yamashina
Takku Nishikawa
Outcast Prod/Shintocho

★★★

¹*Hentai* means "pervert" in Japanese.

Another one written by director Sato, this time, about the relationship between a handsome gay man and a pretty transsexual. This is Sato's first gay film, although it would appear to be a "straight" movie if the viewer were not aware of Emi's sex change.



**ABNORMAL
ECSTASY (1991)**

[Abnormal Ecstasy]
director's title:

Late Blooming
[Osoku Kita Seishun]

Mineo Suglura
Mio Asakura
Yasunori Eto
Mai Ito



Latest Bathhouse Sex Techniques: Palace Of The Soapsuds Princess

That's Hentatainment: Perverted Sex Document

Outcast/Shintocho

★★★

Although better developed, this one has a similar theme to Sato's previous film. On a blind date, a scriptwriter meets a transsexual and begins a wary relationship. Initially he doesn't want any part of the predicament, but soon he begins to enjoy the unique duality of male friendship and physical feminine love.

**SPECIAL LIVE SHOW:****SEX VIDEO (1992)**

[Tokubetsu Nama

Kikaku: Toko Video]

*director's title:***The Home Sex Video**

[The Toko Video]

Mineo Sugiura**Mariko Akiyama****Kanako Kishi****Yasunori Eto**

Outcast/Shintocho

★★½

A pornographer who specializes in people's homemade sex videos

receives a tape which features his ex-girlfriend. Since he still harbors strong feelings, the poor guy is torn between making money and protecting her reputation. Many critics have interpreted this one as Sato's own dilemma with pink films.

**PROMISCUOUS****WIFE'S SEXUALITY:****PLEASURE****HUNTING (1992)**

[Furin-zuma No Sei:

Kairaku-asari]

*director's title:***Simple Story**

[Tanjunna Hanashi]

Kanako Kishi**Saki Kurihara****Mineo Sugiura****Yasunori Eto**

Outcast/Shintocho

★★½

Impulsive, irrational behavior – punctuated by bursts of violence and murder. A wife who kills her husband goes on the lam with her boyfriend. They hook up with a man who killed his mistress' husband. The relationship sparks a murderous crosscountry binge.

**MOLESTER'S****COMMUTER TRAIN:****OFFICE LADYS'****SEXUALITY (1993)**

[Chikan Tsukin Densha:

OL-tachi No Sei]

*Promiscuous Wife's Sexuality: Pleasure Hunting*

Petting Lesbians: Sensitive Zone

director's title:

**Sex • Conversation •
Commuter Train**
[Sex To Kaiwa To
Tsukin Densha]

Masato Kino
(aka Mineo Sugiura)

Mai Ito

Rei Takaki

Yumika Hayashi
Outcast/Shintocho

★★

A pervert who's only excited by Hanes panties meets a woman who has the same fetish (*what are the odds?*). It's a match made in heaven – a sexually perfect couple – but their conversational skills are nil. The woman resumes an affair with her intellectual ex-boyfriend but they have a terrible sex life. She goes back to the Hanes guy who ends up losing his wife to the intellectual boyfriend. Sato's attempt at

pink screwball comedy.



**PETTING LESBIANS:
SENSITIVE ZONE**
(1993)

[Petting Lez:
Seikan-tai]

director's title:

Naomi
[Naomi]

Yumika Hayashi

Kyoko Irohani

Masato Kino

Kazuhiro Sano

Kokuei/Shintocho

★★★½

One of Sato's major films, punctuated by stylish cinematography and a thrilling, intricate plot. While in high school, two girls are lesbian lovers. A few years later they reunite for a "fling" which explodes into a torrid affair. However, when one of the girls becomes abnormally possessive and morosely fatalistic, her

partner is frightened. A gay **Fatal Attraction**. The result is a tense thriller.



**MOLESTER'S TRAIN
HOUSEWIFE: MADAM
IS A PERVERT** (1994)

[Chikan Densha

Hitozuma-hen:

Okusama Wa Chijo]

director's title:

In Tandem

[Tandem]

Taikei Shimizu

Masato Kino

Hotaru Hazuki

Maya Ohgi

Outcast/Shintocho

★★

Two men, one young and the other middle-aged, meet at a roadside cafeteria and decide to hang-out together for the evening. They share stories about women, love and sexuality. The next day, they get into a fight and go their separate ways. But then, through an odd quirk of fate, they end up in the sack with each other's girlfriends.



**LOTS OF PEEPING:
HOT UNDERPANTIES
OF A LOVER** (1994)

[Nozoki Ga Ippai:

Aijin No Nama-shitagi]

director's title:

"Tomorrow Joe"

Is Alive¹

["Ashita No Joe"

Wa Ikiteirusa]

Yasushi Kojima

Chinami Hayashida
 Hotaru Hazuki
 Kyona Himenoki
 Kokuei/Shintocho

★★★

"Tomorrow Joe" is the central character in a popular manga about a boxer who *apparently* dies in the ring.

This story centers on a struggling writer who doesn't want to believe Tomorrow Joe is dead. This "dreamer" has written one unsuccessful novel and is now forced to churn out porno to make a living. The film offers a series of sexual vignettes dealing with the women in the writer's life, ranging from an SM model to a delinquent schoolgirl.

Released under the directorial pseudonym Shin Motofuji. The screenwriter is not Sato's regular *Koichi Kobiyashi*, instead the scripter is listed as

South Pole #1² (who is really *king* Takahisa Zeze).

²*South Pole #1* is an in-joke, referencing back to the *Chusei Sone* film *Love Doll Report: An Adult Toy* (1975) [see separate listing in the text portion of this book].



**BLISSFUL
 GENUINE SEX:
 PENETRATION!**
 (1995)

[Monzetsu Honban:

Buchikomu!]

director's title:

Like A Rolling Stone
 [Like A Rolling Stone]

Kikuo Honda
 Rumine Minamiguchi
 Yoji Tanaka
 Yumi Yoshiyuki
 Kokuei/Shintocho

★★

Scripted by writer Kenji Fukuma who spins a rambling movie based on fragments of his poetry. An out-of-work man goes to a countryside vil-

lage to follow a lead for a job opportunity. There he meets [and becomes infatuated with] a woman who can't laugh or smile. Her parents hire him to work in their printing company. When he get words that his girlfriend in Tokyo has disappeared, he goes back to the city to look for her.



► **FIGHTING DRAGON
 STORY** (1995) •

[Toryu-den]

Hiroshi Chi
 Takeshi Yamato
 Yoshiaki Fujiwara
 Hakuryu
 KSS
 ★★½



► **FIGHTING DRAGON
 STORY 2** (1995) •

[Toryu-den 2]

Hiroshi Chi
 Takeshi Yamato
 Shun Sugata



Blissful Genuine Sex: Penetration

Yoshiaki Fujiwara

KSS

★★

This gangster actioner is Sato's first non-pink project. Based on a manga, it's story of a wrestler and his debt to a yakuza gang. Part one and part two.

**LUNATIC (1996)**

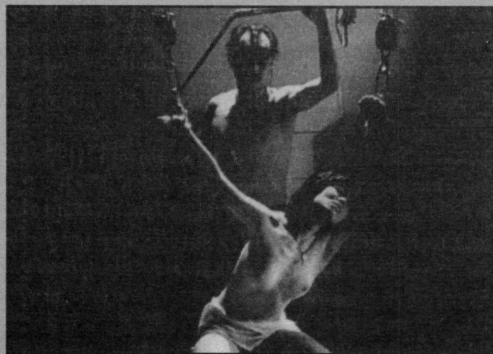
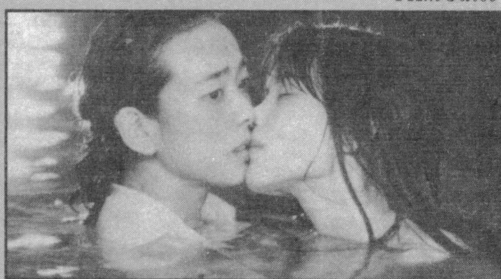
[Lunatic]

Reiko Yasuhara**Mitsuru Fukikoshi****Yasushi Kitamura****Shigemitsu Ogi**

Excellent Film

★½

Ex-starlet Reiko lives with a writer but she's not in love with him. She meets another fella – a eunuch – and they become friends. Reiko and her boyfriend start living with him and his drug-trafficking brother. These four jinxed characters soon face violence and tragedy in this languorous mainstream project.

*Kawarasaki Family***I AM JUICE (1996)**

[Atashi Wa Juice]

Naomi Akimoto**Natsuki Ozawa****Shingo Tsurumi****Hajime Yamazaki**

Fuji/Tohoku Shinsha

★★★

This lesbian film with two popular action-film starlets translated to big bucks for *Fujii's* new *Forbidden Movie* series (this is the second release, preceded by *Ryuichi Hiroki's* *Midori* [also 1996] (see listing in text portion of this book for background information)).

Their *perverse* romance began as a stu-

dent/teacher relationship in high school, upon graduation these two lesbians start living together. They open a temp employment company, but it's really a front for a detective agency which specializes in a graymarket protection services.

**KAWARASAKI****FAMILY (1996)**

[Kawarasaki-ke No

Ichizoku]

Hiroshi Matsunaga**Tomoko Inoue****Kazuhiro Sano****Kanako Kishi**

Pink Pinapple

★★★

Pink horror/fantasy. Based on a hit Nippon video game, *Kawarasaki*, as the player tries to survive while living among a family of witches. For the film version, a boy is hired as a lawn-mower man for the palatial estate run by a family of female witches who thrive on male souls.

* denotes a mainstream
production

TAKAHISA ZEZE

Takahisa Zeze began making movies, mostly experimental 16 mm projects, while attending the prestigious Kyoto University (Japan's foremost liberal arts college). To most everyone's surprise, he joined *Shishi Productions* upon graduation in 1986, instead of a more commercial studio like *Toho*, *Toei* or *Shochiku*. Zeze toiled as a scripter and assistant director for notable pink filmmakers **Minoru Inao**, **Shuji Kataoka**, and *king* **Hisayasu Sato**.

Although his *pinku eiga* follow a similar format to most other genre sex movies, Zeze often manages to insert chunks of satire, in-jokes and intellectual humor. Sometimes he signs his films with bogus directorial pseudonyms like *Jean-Luc Zeze*. Many of his movies had brandished discordant titles {e.g., *My Existence Is A Phenomenon Based On The Hypothesis Of Blue Light Generated By Organic Currency*} before the studio stepped in, changing the eloquence to something more exploitive {*Amazon Garden: Uniform Lesbians*}. Often, Zeze uses the pink venue to make comments about "social concerns."

Many of his movies are augmented with subplots about the dangers of nuclear power, the influx of Filipino prostitutes, and even a military coup planned by the Japanese National Guard.

Takahisa Zeze is usually the scripter for his films, although sometimes he uses a partner. For example, e wrote *Indecent Tongue Technique* and *Molester's Train: Rie's Underwear* with *pink king* **Kazuhiro Sano**. By 1997, with the release of *Kokkuri*, Takahisa Zeze seems to be more interested in pursuing a career in traditional, mainstream cinema.



EXTRACURRICULAR ACTIVITY: RAPE!

(1989)

[Kagai Jugyo: Boko]
director's title:

**Go To Haneda And
You Will See Kids
Dressed Like Pirates
Ready To Attack**

[Haneda Ni Ittemiro
Soko Niwa Kaizoku Ni
Natta Gakidomo Ga
Imaya To Shuppatsu
O Matteiru]

**Sayoko Nakajima
Kunihiko Matsunaga
Rekishu Kiyono
Mami Ogawa
Kokuei/Shintocho**

★★½

Teenager Johnny, hanging out with his gang on daddy's boat, rescues a Filipino girl running from gangsters. As a result, he gets involved in a yakuza war. The film represents Japan's new preoccupation with the "Asian community," conceptually very similar to the subsequent *Swallowtail Butterfly* (1996).



BEAST LUST: DEVIL RAMPAGE (1989)

[Juyoku-ma Ranko]
director's title:

Blue Sky

[Aozora]

Sayoko Nakajima**Setsuhiko Kobayashi****Takeshi Ito****Kiyomi Ito**

Kokuei/Shintocho

★★½

A *pink* Road Movie. Two guys and their shared girlfriend drive from Tokyo to Kyoto, sticking to the backroads, camping all the way. The woman claims to be a member of a burglary gang called the *Phantom 21 Faces*¹ while the two men are ex-yakuza gangsters on the lam.

¹an *in-joke* for movie buffs, Phantom 20 Faces is a famous criminal in Japanese cinema, based on a *Edogawa Rampo* character.

INDECENT TONGUE**TECHNIQUE (1990)**

[Harenchi Zetsugi

Technique]

*director's title:***Moon Over The Desert**

[Tsuki No Sabaku]

Shiro Shimomoto**Shinobu Kawana****Kiyomi Ito****Kazuhiro Sano**

Kokuei/Shitoho

★★½

In a story seemingly inspired by *Toshiharu Ikeda's Mermaid Legend* (1984), a former national guard soldier who runs a detective agency is hired to investigate the death of a drowned man found near a nuclear power plant.

**MOLESTER'S TRAIN:****RIE'S FUNDOSHI****UNDERWEAR (1990)**

[Chikan Densha:

Rie No Fundoshi]

*director's title:***Coconut Crush**

[Coconut Crush]

Aya Midorikawa**Kazuhiro Sano****Kanako Kishi****Setsuhiko Kobayashi**

Media Top/Shintocho

★★★

Scripted by Zeze and Kazuhiro Sano. An out-of-control genre hybrid, with bits and pieces taken from everywhere – including *G.L.O.W.*-style female pro-wrestling, the popular *Tomorrow Joe* manga, and fantasy movies (like *Shining Woman*).



Indecent Tongue Technique

Aya moves from the countryside to Tokyo, but she's too trusting and naive for the big city. Eventually, the girl finds her calling when she starts working in a cabaret as a wrestler.



**OBSCENE RUNAWAY
GANG: BEAST (1991)**

[Waisetsu Boso

Shudan: Kemono]

director's title:

No Man's Land

[Noman's Land]

Rika Kato

Takeshi Ito

Setsuhiko Kobayashi

Kiyomi Ito

Kokuei/Shintocho

★★★

Written and directed by Zeze (although he's credited as *Jean-Luc Zeze*). Here's a stirring example of spontaneous filmmaking, obviously inspired by Godard, but also owing a debt to *Jim Jarmusch's Stranger Than Paradise* (1984).

Despite the homage intention, Zeze makes the film totally his. The abstract story focuses on a Japanese girl who returns from abroad and tries to fit back into the Nippon society.



**AMAZON GARDEN:
UNIFORM LESBIANS
(1992)**

[Kindan No Sono:

The Seifuku Les]

director's title:

Amazon Garden: Uniform Lesbians



**My Existence Is A
Phenomenon Based
On The Hypothesis Of
Blue Light Generated
By Organic Currency**
[Watashi To Iu Gensho
Wa Kateisareta Yuki-
Koru Dento No
Hitotsu No Aoi
Shomei Desu]

**Kanako Kishi
Ichiko Kamata
Takeshi Ito
Yumika Hayashi
Kokuei/Shintocho**
★★★

Female teacher initiates lesbian affair with one of her students. The girl reacts by running away to Tokyo with her terrorist boyfriend. The teacher goes looking for her. Sensative melodrama with political overtones.



**MOLESTER'S TRAIN:
MISCHIEVOUS WIVES
(1992)**

[Chikan Densha:
Ikenai Tsuma-tachi]
director's title:

**My Train Is Supposed
To Going North But
It's Going South**
[Watakushi No Kisha
Wa Kita E Hashitteiru
Hazunanoni Koko
Dewa Minami E
Kaketeiru]

**Kanako Kishi
Takeshi Ito
Yuko Ito
Fumiaki Tobayama
Kokuei/Shintocho**
★★½

A woman goes to a small fishing village to find her missed husband. On the train, she meets Takeshi, a man who agrees to help her. After finding the wayward husband, she decides to stay with Takeshi instead. But Takeshi is not sure it's a good idea since he's part of rightwing terror-

ist group planning a *coup d'etat* against the government. Now Take-shi must choose between her and the revolution. Make love, not war.



► **WIDOW: BLISS ON
THE SEVENTH DAY
OF MOURNING**
(1993)

[Mibojin:

Shonanuka No Modae]

director's title:

The Monk Farted¹

[Bousan Ga He Koita]

Kazuhiro Sano

Mami Ogawa

Mako

Shiro Shimomoto

Kokuei/Shintoho

★★★

¹"...and the monk farted" is part of a children's counting rhyme, similar to the Anglo "one, two buckle your shoe."

► **WIDOW: BLISS IN
A MOURNING
DRESS** (1993)

[Mibojin:

Mofuku No Modae]

director's title:

Modern Story

About Bandits

[Gendai Gunto-den]

Kazuhiro Sano

Yuri Ishihara

Hotaru Hazuki

Setsuhiko Kobayashi

Kokuei/Shintoho

★★★½

Two pathos comedy hits find *pink king* Kazuhiro Sano playing a benevolent Buddhist monk with a lecherous streak. In #1, he's sweet on widow who's having problems with an unscrupulous land developer. For #2, he's the unwitting savior leading

the villagers in a rebellion against federal agents who plan to erect a dam and destroy the community. Lots of "bells and whistles" not usually associated with *pinku eiga* including a mass-scale citizen riot. Both entries are stylistically similar to the early films of **Shogoro Nishamura** with homespun characters punctuated by effective handheld camerawork.



**HIGH CLASS
BATHHOUSE SEX
TECHNIQUE:
BLISSFUL SECRET
ACTS** (1994)

[Kokyu Soap

Technique:

Monzetsu Higi]

director's title:

Dream Of

The Phoenix

[Karura No Yume]

Takeshi Ito
Saki Kurihara
Shiro Shimomoto
Hotaru Hazuki
Toshiki Sato
Kokuei/Shintoho

★★

A ex-con rapist falls in love with a bathhouse hooker. When she's murdered, he goes crazy and kills himself by jumping off the roof. Soapsuds and crocodile tears.



**GENUINE LESBIAN:
EMBARRASSING
POSITION** (1994)



Widow: Bliss In A Mourning

[Honban Les:

Hazukashii Taii]

director's title:

Fallen Angels

In September

[Kugatsu No Datenshi]

Chieko

Makoto Fukatani

Karin Tsujigiri

Hiroyuki Yamaguchi

Kokuei/Shintocho

★★½

Youth melodrama apparently inspired by a true story. Two high school girls, involved in a lesbian relationship, have trouble fitting into society when they graduate. A remarkably thin plot, saved by some good performances.



LOTS OF

DIRTY STUFF (1995)

[Sukebe Tenkomori]

director's title:

Lots Of Dirty Stuff



End Of The World

[End Of The World]

Mai Kawana

Yota Kawase

Yukiko Izumi

Takeshi Ito

Kokuei

★★★

Husband and wife criminals get caught during a heist and, after being sentenced to prison, lose custody of

their baby. Years later, upon their release, they irrationally kidnap the child from his adoptive parent, a policeman.



ENDLESS SEX (1995)

[Owaranai Sex]

director's title:

Night-Chirping Locust

[Yoru Naku Semi]

Shoko Kudo

Yota Kawase



Red Love Affair

Kokkuri

Takeshi Ito
Setsuhiko Kobayashi
 Kokuei/Shintocho

★★½

A square office lady spends her nights hunting for sex. Meanwhile a young custodian falls in love with her but can't deal with her casual infidelity. He eventually plots to kill the woman.



RED LOVE

AFFAIR (1996)
 [Akai Joji]
 director's title:

The Expected Scene
 [Kurubeki Kokei]

Hotaru Hazuki

Takeshi Ito

Shoko Kudo

Yota Kawase

Kokuei/Shintocho

★★★

A despondent girl, treated like a freak because of her psychic abilities, feels comfortable working at a live-sex porno shop where people examine her body instead of her freakish ESP. Things

turn ugly when she starts dating a man with deleterious aura.



KOKKURI *

{Fox Spirit}
 [Kokkuri-san]
Ayumi Yamatsu
Hiroko Shimada
Moe Ishikawa
Hutoshi Nakae
Nikkatsu

★★½

One of the premiere releases from the revamped *Nikkatsu*, as director Zeze delivers his first mainstream effort.

It's a darkly conceived coming-of-age film as three high school girls conjure the spirit of Kokkuri during a seance. They learn that one of them will die within the year. {see complete review in *Japanese Cinema: Essential Handbook*}



SNAKE-HEADED

FISH (1997) *

[Raigo]

Moe Sakura

Takeshi Ito

Takuwa Suzuki

Sumiko Nogi

Kokuei/Shintocho

★★½

Depressing tale of misfits living in the inner city as they slowly lose touch with their minds and dreams. Some sex scenes, but decidedly intended for a mainstream audience.

* indicates a mainstream theatrical release



Snake-Headed Fish

video series), financed by **Bandai Home Video**. From the beginning, the company treated this film as “a stepchild,” little more than a “necessary evil.” With minor fanfare, **Bandai** released the movie directly to video in early 1995. However, over the year, it managed to secure an underground reputation, especially with the college crowd. The studio — seemingly oblivious to the grassroots support for the film — approached director **Hosoyama** for a sequel in late ‘95. But this time they wanted him to push the envelope, to “concentrate less on black humor and more on sex.” Apparently, **Bandai** had mistakenly gauged the film’s audience as the **AV** {Adult Video} market.

After reading the new script, **Kei Mizutani** refused to continue in the role of the Weather Girl. She was replaced by **Misa Aika**, a similar-looking but vastly inferior actress. After **Mizutani** bailed out, there was no pretense about continuing the facade. The company hired new cast members including *pink film* starlet **Kiyomi Ito**.

Director **Hosoyama** did what he was hired to do. He delivered a sexier **Weather Girl**, with a lot more nudity and soft-core gyrations, but considerably light on story {see review in following this essay}. The sequel was called **Weather Girl R** (in Japan “R” means “Restricted” identical to the American MPAA rating system; by adding R to the title, the production company was obvious about their “more sex” message). The new film did not please the growing legions of *Weather Girl* fans. In fact, they were becoming more vocal about their support for the original movie. Meanwhile, the first motion picture was chosen as the winner of both the Oslo and Stockholm Film Festivals in ear-

ly ‘96. The **Bandai** executives, finally convinced they had misread the public, decided to take **Weather Girl** #1 more seriously. In an unprecedented move, they pulled the video from the stores and formed a distribution deal with **Boxoffice**. The film opened theatrically in Japan on August 16, 1996. Shockingly, it became one of the biggest hits of the year (*i.e.*, #26 on **Kinema Jumbo’s 40 Of 1996**) and was included on many critics’ Top 10 lists (*i.e.*, **Tokitoshi Shioda** rated it #6 on his personal Best Of ‘96). The success of the theatrical **Weather Girl** caused **Toei** to purchase the rights from **Bandai** and they created a brand new weekly television series which premiered on **Asahi TV Network** in January 1997. Those individual episodes were available on video cassette by the end of the year. Ironically, the **Weather Girl** came full circle

the *Weather Girl* sequel:

► **WEATHER GIRL R (1996)**

[Otenki Onesan R]

director: **Tomoaki Hosoyama**

Misa Aika • Ryoko Kato

Saori Taira • Kiyomi Ito

★★½

This time the story is moved from Tokyo to a Hot Springs resort village where there are two television stations are vying for the audience, the conservative Higashiya Network and TV Trendy. After the stuffy Higashiya CEO dies from a heart attack, his high-school daughter, **Keiko Nakadai (Misa Aika)**, takes over. She hires herself for the weather show and builds viewership by flashing her panties. Across the street, TV Trendy, has a vicious woman president (**Ryoko Kato**) who isn’t amused by the new “scandalous program-

ming" from her competition. This escalates into a big TV war when she hires a former porn star (**Kiyomi Ito**) to do the weather at her station.

**"WE'RE WAITING FOR YOU
WITH TISSUE PAPER"**

see **PINK SALON**

WET AND CRYING:

based on **AIKO NAKAYAMA'S
SCHOOL OF WIDOWS** (1977)
[Nakayama Aiko "Mibojin Gakko"
Yori: Nurete Naku]

director: **Katsuhiko Fujii**
Junko Miyashita • Moeko Ezawa
Rei Okamoto • Seiji Endo
Nikkatsu

★★

The "*Wet and Crying*" title is supposed to mean "*Horny and Sad*." And that accurately describes the leading character, Mika (**Junko Miyashita**). Mika is devastated when she loses her husband in a double suicide, shared with his mistress. Even though she's sorrowful, the woman is also sexually frustrated and she wants to start a new life which will include some sexual gratification. Mika asks her brother-in-law's family to take custody of her son. And she quickly gets involved with a Singles' Club and orgy parties where she becomes the main squeeze of the club manager, Sado (**Seiji Endo**). The movie ends on a frustrating note when Mika discovers that she's pregnant.

It's an ugly *defeatist* slice-of-life drama from director **Fujii** who specializes in this sort of film. The lead character is "*possessed*," a woman with no self-control. Therefore, she is unable to change anything in her life, merely destined to go through the paces and end up back where she started. It's yet another variation on

the same theme from his previous films, **International Stewardess** and **Lady Moonflower** (both 1976).

WET LIPS (1972)

[Nureta Kuchibiru]

director: **Tatsumi Kumashiro**
Moeko Ezawa • Keiko Aikawa
Hajime Tanimoto • Go Awazu
Nikkatsu

★★★

The first major film from **Tatsumi Kumashiro**, long recognized as the *King of Nikkatsu Porn*, the most consistently successful director in Japan's cinematic history.¹ As his filmmaking style developed into surrealistic — sometimes macabre expressionism — playing havoc with concepts of space and time {see **Yakuza Goddess** [1973] or **Hell** [1979] for examples}, this tale of two couples running from the police is patently linear, even simplistic.

Kanao (**Hajime Tanimoto**) falls in love with a call-girl (**Moeko Ezawa**). He accidentally kills her pimp and they flee to safety. In their getaway, they meet another couple on the lam from a failed burglary scam. For the remainder of the film, the four people grow together, sharing everything, including each other. Eventually, they decide to rob a tobacco store, a notion which results in disaster.

Interestingly, at the same time, the studio produced a conceptually similar film called **Eros Is A Sweet Scent** {see separate entry} wherein two couples hide themselves away, becoming totally engulfed in one another, at the expense of losing touch with reality. By contrast, **Wet Lips** seems to endorse a "strength through relationships" theory; however, the tragic ending raises some concerns for the director's inconsistent message.

¹Tatsumi Kumashiro's first film was *Fan Life* (Kaburitsuki Jinsei) in 1968, starring his future wife Hatsue Tonooka {see separate listing}, but *Wet Lips* is considered the beginning of the filmmaker's unparalleled string of hit movies, which spanned uninterrupted for more than 2 decades.

WET LIPS:

SLEEK AND HOT (1980)

[Nureta Kuchibiru:

Shinayaka Ni Atsuku]

director: Genji Nakamura

Megumi Ogawa • Cecile Goda

and Masamichi Kusunoki

Million Films

★★★½

By the beginning of '80s — after *Nikkatsu* lost the glimmer of its *golden period* — three men emerged as masters in the independent film market. **Banmei Takahashi**, **Mamoru Watanabe** and **Genji Nakamura** were known as the “Three Pillars Of Pink.” They were honored with this elite title due to their concentration on stories and technical expertise which transcended well beyond the meager sex-film roots {*Pinku-art*, as critics coined their work}.

Genji Nakamura was venerated for his “erotic sensitivity,” a reputation garnered from the “look of his film-making” and not necessarily from the plotlines, which often could be wildly misogynistic. **Genji Nakamura** comes from a liberal arts background (*i.e.*, a student at Kei Gijuku, a prestigious private college in Tokyo), later graduating with honors from the Sogo Film Institute before working as an assistant director for **Koji Watanatsu** in the early '70s. At age 25, he became the country's youngest pink director with the release of *Sad Nymph* in 1972.

Wet Lips: Sleek And Hot is Nakamura's first award-winning film, but it isn't even among his first fifty cinematic attempts. In fact, sixty-four

other movies preceded this venture {see *Spotlight Section*, page 230}. But this one is regarded as Nakamura's most personal, apparently based — at least partially — on his own experiences in the pink region.

Lead character, **Michio (Masamichi Kusunoki)**, is a struggling script-writer who meets a girl named **Reiko (Megumi Ogawa)**. They fall in love. Reiko is willing to do anything for boyfriend Michio. Hoping to make his dreams of success come true, she secretly sleeps with a big-time movie producer. However, Michio doesn't appreciate her “gift” and breaks up with the girl over the affair. Meanwhile, the script gets made into a movie and it wins top industry awards. Ironically Michio's screenplay is about a lover's quarrel instigated by this sort of misunderstanding over value sense.

WET LUST:

21 STRIPPERS (1974)

[Nureta Yokujo: Tokudashi 21-nin]

director: Tatsumi Kumashiro

Yuko Katagiri • Yoshinori Furukawa

Meika Seri • Bunmei Tobayama

Nikkatsu

★★★½

Here's a loose continuation of director **Kumashiro's** 1972 hit, *Ichijo's Wet Lust* with a few major exceptions. Stripper *Sayuri Ichijo*, the star of the first *Wet Lust*, is replaced by a team of 21 exotic dancers and, surprisingly, a more experimental — even arty — script execution.

Tatsumi Kumashiro, perhaps impassioned by a string of highly complimentary reviews from some very tough critics (especially for *Lovers Are Wet*, *Yakuza Goddess: Lust And Honor* and *Woods Are Wet: Woman Hell* [all 1973]) with strong boxoffice numbers to match, contin-

ues exploring the outer perimeters of linear story-telling.

In early 1973 he experimented with “free-form” narration for his **Man And Woman Behind The Fusuma Screen**, completely obliterating the traditional concept of “time” in the cinematic structure. Here, for this film, he tackles an even more complex game involving both time and place. The locale often changes from scene to scene with little warning to the audience. The action shifts wildly among characters as the director unravels a series of seemingly unrelated vignettes. In an attempt to add cohesion to this fantasy world, the director uses **Bunmei Tobayama** (playing a character named *Bunmei Tobayama*) as a member of an improvisational theater who acts as an omnipresent “master of ceremonies” sometimes with his own wicked agenda in mind.

Stuffed between all the edits and blind alleys, the story follows the exploits of an Osaka pimp, Hosuke (**Yoshinori Furukawa**). Early on, he finds somebody’s wallet containing a large amount of money. This stroke of luck allows him to move uptown, out of the seedy Kamagasaki ghetto. There (or somewhere else, maybe), he meets a stripper/prostitute named Meiko (**Meika Seri**), and she begins turning tricks for him. Meanwhile, another stripper, Yuko (**Yuko Katagiri**), runs away from a traveling girlie show. Seemingly, she’s looking for her old boyfriend Hosuke (yes, the same one who is now hawking tail in downtown Osaka). Eventually their paths cross. She joins the pimp and Meiko. This troupe travels from club to club with the girls star in a lesbian strip show. After many nights of stage sex, Meiko and Yuko become very close in their personal

lives, deciding to dump Hosuke and continue by themselves. But complications arise when Yuko discovers that she pregnant (apparently — for the sake of the story — Hosuke is the father, but God knows, it could’ve been any number of men). Meiko convinces Yuko to go through with their desertion plan, swearing that she will support the girl during the pregnancy.

This is a remarkable *comeback* performance from **Yuko Katagiri**, on the heels of *Nikkatsu*’s decision to “phase her out.”¹ She attacks this role with a kind of determination which had been sorely lacking since her premiere features of ‘71. Unlike her unconvincing theatrics in previous melodramatic endeavors (e.g., **Delinquent Girl: Alleycat In Heat** (1973) *et al*), this time Katagiri doesn’t rely on the cliched naivete. For the first time in a very long while, she becomes a real character with a wide range of sensations and sentiment to match. Of course, much of the credit must be given to director **Kumashiro** for extracting such a unique performance from the actress. The filmmaker continues basking in enthusiastic praise from the media. And audiences delighted in his purposefully ambiguous story.

¹Ms Katagiri was once a major pink starlet for *Nikkatsu*, featured in numerous films since her debut, **Coed Report: Yuko’s White Breasts** in 1971, but her inability to grow as a performer relegated her to stereotypical roles (i.e., “young naive girl in a compromising position”) which had begun to show signs of age as she, too, was growing older. Just prior to this film, Ms Katagiri had been demoted to fourth billing in the credits for **Sex Education Mistresses** (1973); she was originally slated to be a “feature player” this time around, that is, until the executives saw the rushes. Yuko Katagiri, once again, saw top billing.

WET LUST:

OPENING THE TULIP (1975)

[Nureta Yokujo: Hirake! Tulip]

director: Tatsumi Kumashiro
Masami Ishii • Kiyoyasu Adachi
Kanpei Hazama • Meika Seri
Naomi Tani (cameo) • Naomi Oka
Nikkatsu

★★

The story takes place in a pachinko palace¹ where technician Akira (**Masami Ishii**) and a professional gambler named Hiroshi (**Kiyoyasu Adachi**) become friends. But, as it turns out, they both fall in love with the same girl, Makiko (**Meika Seri**), an attendant at the casino. Akira, still a virgin, is chastely in love with the girl, but Hiroshi is secretly boffing her. The arrangement begins to take a toll on their friendship. Then, one day, Akira learns that he has inherited a huge estate including a cash-heavy pawn shop; however, a stipulation that he must be a "married man" is keeping him from collecting.

That's the main story, such as it is, but there's a number of side-plots which manage to keep the movie interesting. The best parts of the film deal with Akira's attempts at wooing a frigid gambler played by **Naomi Oka**. The critics often cite **Naomi Tani's** cameo, playing an unrealistically confident novice stripper, as the most memorable.

The title was inspired by a hit song called *Opening the Tulip* by **Kanpei Hazama** who also has a throwaway co-starring role in the film. The movie is a humorous piece, with a few legitimately funny scenes. But ultimately, it's a very uneven production, not up to director **Tatsumi Kumashiro's** usual standard of excellence.

¹A *pachinko palace* is a popular, brightly lit Japanese casino that houses many rows of gaudy pachinko machines, a gambling device which is a cross between a pinball and a slot machine. The object of the game is to thrust small steel balls into special windows, thus accumulating points which can be converted into cash. The

windows are usually protected by tiny gates which can be opened if the player successful lodges a steel ball inside a tulip next to the window. The tulip then splits and the protective gate flings open. Thus the title of this movie is a double entendre, the *tulip* here refers to both the "lucky lever" on the pachinko game and the flower-prize between a woman's legs.

WET ROPE CONFESSION:

CONVENT STORY (1979)

[Shudojo: Nure Nawa Zange]

director: Koyu Ohara

Yuki Nohira • Miyako Yamaguchi
Yutaka Hayashi • Yuko Akane
Nikkatsu

★★½

Many Westerners regard the Nippon "*Catholic nun*" movies as a cultural oddity. While it may be true that the Faith never flourished in Japan, the Japanese people were subjected to the Christian propaganda. Realistically, erotic nun movies may be the perfect escapist exploitation, a way of thumbing one's nose at organized religion without attacking the more sacred beliefs of the general society. As a result, most of the *Nikkatsu* convent films (e.g., **Cloistered Nun: Runa's Confession** [1976], **Sister Lucia's Dishonor** [1978], *et al*) were shockingly perverse and wildly blasphemous.

Miki (**Yuki Nohira**) is raped by an unknown assailant on her wedding night, thus destroying her marriage. She makes the decision to become a nun. Some time later, Sister Miki helps an injured Yakuza gangster, Kazama (**Yutaka Hayashi**) and she is reprimanded by her Mother Superior. For punishment, they hang poor Miki upside down as a hunchback tickles and caresses her. Then, on the night of the big orgy, Sister Miki is used as an honorary sacrifice, getting whipped and tortured at the stake. In the sexual frenzy, she manages to escape, into the arms of gangster Kaza-

ma. They take refuge in a mountain cabin until the good sisters mount an attack against them.

Director **Koyu Ohara** and actress **Yuki Nohira** were also involved in **Sister Lucia's Dishonor**, a *Nikkatsu* nun movie from the previous year.

WET SATURDAY

see **HIGH SCHOOL EMANUELLE**

WET VASE (1976)

[Nureta Tsubo]

aka **Wet Tattooed Vagina**

director: **Masaru Konuma**

Naomi Tani • **Hirokazu Inoue**

Hiroko Fuji • **Maki Mizuno**

Nikkatsu

★★★

Naomi Tani, again in one of her patented proud-but-vulnerable roles, plays bar-owner Aki, whose entire world seems to be crumbling when she discovers her husband is having an affair with her own mother. The only person she can trust is Iwasaki (**Hirokazu Inoue**), her club manager. One day, she asks Iwasaki to accompany her to a business meeting with an investor Hanamatsu (**Hiroko Fuji**), the owner of a mannequin factory. At the warehouse, Miss Aki is abnormally aroused when she sees Hanamatsu touching the mannequins. She allows herself to be seduced by the businessman, as Iwasaki watches the erotic coupling. Soon the sexual encounter escalates into a game of dominance and submission. Miss Aki is captured, bound, and tortured by the two men.

Critics were unexpectedly kind to this film, calling it "a psychological SM movie" and "contemplative sado fare of major proportions." Unlike his previous S&M movies with **Naomi Tani** (i.e., **Sacrificed** and **Flower And Snake** [both 1974]), this one

concentrates more on *her* performance — emphasizing character and personality — thus the inclusion of unique "first person narrative" scenes. This is most obviously depicted in the mannequin segment, but also emphasized early on when Aki is sexually excited after seeing a group of men in sunglasses.

The key to the film's success, perhaps, is its literate preoccupation with voyeurism. Never before has director **Konuma** been so concerned for the intricacies of his plot. Here, he creates a multi-tiered proviso which triggers as Aki watches Hanamatsu caresses the mannequins. Then both of them are observed by Manager Iwasaki, while, of course, the audience — the ultimate voyeurs — watches all three. **Konuma** further complicates this scene by inserting Aki's own myopic view via sharp, quick flashes which are contrasted against the unseeing stares from hundreds of mannequins.

WET WEEKEND (1979)

[Nureta Shumatsu]

director: **Kichitaro Negishi**

Junko Miyashita • **Aoi Nakajima**

Junichirou Yamashita • **Ako**

Nikkatsu

★★½

Porn with a plot. That's how the public saw the early films by **Kichitaro Negishi**. After his impressive debut the year before, **From Orion's Testimony: Formula For Murder** (1978), the company gave him *carte blanche* to direct one of his own scripts. The result is this movie, another boxoffice hit for *Nikkatsu* and **Negishi**.

Junko Miyashita plays an office clerk at a small Japanese company. She is secretly having an affair with the boss. It's a frustrating relation-

ship because he's happily married. And the big guy has already told her that he'll never leave his wife. She contrives a plot with another young couple to kidnap the boss' daughter and collect a big reward.

Many critics were quick to point out the similarities between this film and *Akira Kurosawa's The Bad Sleep Well* (1960). Most of them savored it as a "homage to the master." However, some were not so kind.

Negishi's next film would be the non-pink *Distant Thunder* (1981).

WHEN EMBRYO

GOES POACHING (1966)

[Taiji Ga Mitsuryo Suru Toki]

aka Embryo Hunts In Secret

director: Koji Wakamatsu

Hatsuo Yamaya • Miharu Shima
Wakamatsu

★★★

After making twenty movies for Nikkatsu Studios,¹ director Wakamatsu quit over their handling of his film *Skeleton In The Closet* in 1965 {see separate review}. He formed his own company and this was the first release.

Obviously, with this project, director Koji Wakamatsu is treading in murky waters. Many critics say he purposely pushed the storyline to the extreme in hopes of antagonizing the government to move against him, thus creating free publicity for his production. But Eirin and Nippon Film Federation had already lost an obscenity case against Tetsuji Takechi for *Black Snow* earlier in the year and they were beginning to adopt a hands-off policy towards censorship and legislation of morality. Regardless, Wakamatsu's film remains a disturbing portrayal of a sado-sexual relationship.

A man (Hatsuo Yamaya) wants to

have normal relationships with women but he is tormented by an uncontrollable fixation on sadism. No matter how hard he tries, he can't curtail the dark passion. And his partner becomes a victim in his game.

Most of the film takes place within two rooms as the man tortures his woman with whips, razors, and various other devices. He occasionally suffers from flashbacks dealing with other misogynist sessions and even a vivid memory of his father beating his mother (Japanese people believe most everything is inherited directly from one's parents, including ideas and philosophies {see *Star Of Dave: Beauty Hunting*}).

In a reoccurring Wakamatsu theme, the woman finally frees herself and stabs her capturer. He finds happiness and comfort in death. The director's Theater of Cruelty continues with his next releases, including his most famous film, *Violated Angels*.

¹The *Nikkatsu* of the '60s, under the iron-fist rule of Kyusaku Hori, was a much more conservative production company than the free-spirited *pinku eiga* studio of the '70s.

WHIP AND HIGH HEELS

see **BONDAGE: WHIP & HIGH HEELS**

WHIP AND SKIN (1968)

[Muchi To Hada]

director: Shintaro Kishi

Yuki Matsumiya • Shobei Yamamoto
Kanto

★½

Filmmaker Kishi is the king of S&M Cinema during Japan's first period (late '60s), responsible for many similar features including *Lynch And Rope* and *Rope And Breasts* (both 1967). This one stars Yuki Matsumiya, a *Kishi* regular, as a woman who loves rough sex. There's little to separate it from other misogynist fare.

WHITE & WET SUMMER (1979)

[Shiroku Nureta Natsu]

director: Akira Kato**Shino Ikenami • Akio Hasegawa****Koji Nanjo • Asami Ogawa**

Nikkatsu

★★

Saeko (**Shino Ikenami**) is the mistress of a family man, photographer Hisano (**Akio Hasegawa**). She decides it's time for a change in her life, away from the big city and Hisano. Saeko moves into a small bungalow near Shonan Beach. There, she becomes friendly with a local motorcycle gang. Saeko is especially attracted to leader Shinji (**Koji Nanjo**), and no longer excited by the illicit affair with her patron. Obviously, Hisano isn't pleased with this new development. He decides to take revenge by paying some thugs to target her for a rape and then he photographs the assault. When Saeko discovers the evil side of Hisano, she breaks up with him once and for all.

This venture into pink is an unusual strategy for mainstream actress **Shino Ikenami** {married to **Akira Nakao** the burly *military man* in most of the recent *Godzilla* films}. While she was filming the nude scenes, she demanded a closed set, consisting of no one but the director and cinematographer. At the time, the tabloids ridiculed her attitude with "if *Shino doesn't want to be seen nude why is she going pink in the first place?*" **Akio Hasegawa** also hails from mainstream cinema {e.g., **Two Musashis** [1960], **Yasuzo Masumura's Tattoo {Spider Girl}** [1966], **Falcon Fighters** [1969], *et al*} and television programs. But essentially the film suffers from a very weak directionless script. And the by-the-numbers directorial technique of pro-saic **Akira Kato**.

WHITE-FACED SEX MANIACsee **EVIL SEX MANIAC****WHITE FEMALE CAT:****ECSTASY AT****HIGH NOON (1975)**

[Shiroi Mesuneko:

Mahiru No Ecstasy]

director: Koyu Ohara**Hitomi Kozue • Rie Tachibana****Shunsuke Nago • Hiroshi Miyamoto**

Nikkatsu

★★★

Director **Ohara** has always been attracted to youth oriented *roman porno*, responsible for numerous student mayhem projects like **Secret Of The College Girls: Part-Time Sex Pros** (1974) {which, incidentally, also starred **Hitomi Kozue**}. He brings an ultra-cool harmony to the production, managing to be very hip instead of campish. This is surprisingly difficult to create — achieved by a mere handful of directors over the years, but best exemplified by the work of **Toshio Matsumoto** (e.g., **Funeral Procession Of Roses** in 1969) and American **Russ Meyer** (e.g., **Beyond The Valley Of The Dolls**, also 1969). Most of **Koyu Ohara's** work succeeds in the same way. Unlike many of his *pinku eiga* peers, **Koyu Ohara** is once again committed to producing pop art for the screen.

This is the story of a motorcycle gang called **Z** and a boy, **Ryuji** (**Shunsuke Nago**) who inadvertently gets involved with them after rescuing one of their members from an accident. **Z** shows appreciate by letting **Ryuji** enjoy the sexual charms of gang-girl **Mako** (**Rie Tachibana**). But he's not really interested in the delinquent, preferring instead her elder sister, **Ichiko** (**Hitomi Kozue**). This makes **Mako** insanely jealous and she organizes a deadly cycle

sparring match between her *Z master* and the boy. Ryuji unwisely accepts the challenge, but he's severely injured during the competition. In the hospital, Ryuji learns that he is paralyzed from the waist down and must expect to live with this incurable condition. Ichiko feels responsible. She works two jobs to pay his hospital bills. But then, in a fit of depression, Ryuji commits suicide.

Upon first glance, this *pink* juvenile delinquency actioner seems to be an odd vehicle for *Office Lady* star **Hitomi Kozue**. But, in reality, she's no stranger to the *sukeban* world {see **True Story Of Sex And Violence In A Female High School and Sanctuary In The Night** [both 1973]} and seems quite comfortable, especially since her character manages to stay one step removed from the motorcycle chicken games and street corner rumbles.

**WHITE ROSE CAMPUS:
THEN... EVERYBODY
GETS RAPED (1982)**

[Shirobara Gakuen:

Soshite Zenin Okasareta]

director: Koyu Ohara

Nami Misaki • Ayako Ohta

Mayo Miyamoto • Miki Yamaji

and Yuichi Minato

Nikkatsu

★★★

Director **Koyu Ohara** brings his slick cinematography and *pop-art* style to an utterly offensive, morally reprehensible story of rape and savagery leveled against a busload of high school girls. It's difficult to justify this type of irresponsible "*entertainment*," but impossible to ignore Ohara's brilliant cinematic artistry.

Three yakuza gangsters (led by crime movie veteran **Yuichi Minato**) hijack a bus filled with school girls

enjoying a field-trip. The female teacher (**Mayo Miyamoto**) sacrifices herself to save the virtue of her students, but she's kicked off the bus { "*We don't want an old bag, when we can have these young things!*" }. Soon the bad guys are banging the students and forcing them to do disgusting things. Before the final credits roll, two girls (**Nami Misaki** and **Ayako Ohta**) manage to take revenge against the brutes. Permanently.

**WHITE SKIN GLIMMERING
IN THE DARKNESS (1972)**

[Yami Ni Ukabu Shiroi Hadai]

director: Shogoro Nishimura

Kazuko Shirakawa • Hironobu Takahashi

Yuri Yamashina • Akira Takahashi

Nikkatsu

★★½

A newlywed wife **Kyoko (Kazuko Shirakawa)** has disappeared. One day, a half year later, she appears on her husband's doorstep, accompanied by a doctor (**Akira Takahashi**). **Kazuhiko (Hironobu Takahashi)** is elated to have his wife back home. But his younger sister, a blind girl, is skeptical; she senses that something's "going on between the doctor and **Kyoko**." At first **Kazuhiko** rejects his sister's warnings, but then he realizes that something indeed has changed—namely, **Kyoko** has become insatiable, abnormally aggressive in bed. After the smoke clears, the end result is just another case of *same-old same-old* when it's revealed that the doctor and **Kyoko** are actually partners in a convoluted attempt to steal the husband's fortune.

Director **Nishimura** is one of the "old-time" filmmakers — from the pre-*pink* Nikkatsu era — who stuck around to help the studio mobilize its new venture into sleaze. He delivered the first *roman porno* film, **Apart-**

ment Wife (1971), as well as the many sequels. From time to time, Nishimura also returned to his *action/mystery* roots and produced some erotic thrillers. This one — while clichéd and predicable — does manage to cultivate some good tension, especially due to **Kazuko Shirakawa's** “out-of-character” performance. Of course, Nishimura used Miss Shirakawa in his **Apartment Wife** films and she had gained quite a reputation as a “hopeless *innocent*.” This time, Kazuko and Nishimura lull the audience into believing that she would be incapable of plotting against her husband. Essentially, the actress and director work well together. They manage to make mediocre material glitter like gold.

WHITE UNIFORM

IN ROPE HELL (1980)

[Dan Oniroku Hakui Nawa Jigoku]

director: Shogoro Nishimura

**Junko Mabuki • Yutaka Hayashi
Yukiko Tachibana • Rei Okamoto**
Nikkatsu

★★

The “*second generation*” S&M Queen, **Junko Mabuki**, received the seal of approval from *Oniroku Dan* when he wrote this script for her, thus making Junko the immediately successor to **Naomi Tani** who retired unexpectedly in 1979. Ms Mabuki wore the crown for only two years, retiring after **Female Beautician Rope Discipline** (1982), due to medical problems directly resulting from the abuse she received in making these films. Her best movies tend to be the ones directed by her mentor, **Katsuhiko Fujii** {i.e., **Blazing Bondage Lady** [1980] and **Rope Slave** [1981]}.

Toshiko (**Junko Mabuki**) is a hospital nurse in the middle of a lesbian

affair. When she decides to get married the girl attempts to break off the relationship. Meanwhile, one of her favorite patients is getting released from the clinic and he invites Toshiko to a *homecoming* party. That evening, after arriving at his house, she unexpectedly sees her lesbian lover bound-n-gagged in an adjoining room. Instantly, Toshiko is captured and tortured in tandem with her girlfriend. The whole thing is masterminded by her boyfriend who runs a secret S&M club in the hospital.

WHITE UNIFORM

STORY: MOLESTING! (1984)

[Hakui Monogatari: Midasu!]

director: Hidehiro Ito

**Mina Asami • Akira Yoshi
and Kazuyo Ezaki**

Nikkatsu

★★

More mean-spirited *entertainment* from *Nikkatsu*, this time dealing with a young nurse who is brutalized by a sex-mad psycho patient. The good atmospheric scares can't justify the abhorrent cheap-thrill plot. But, **Mina Asami** is the perfect victim; she plays a wide-eyed perky virgin impeccably.

The sexual brutality is, of course, soft-core. But this time the studio incorporates many genitalia shadow shots (e.g., silhouettes of protruding male organs and the like). The technique adds an even more ominous quality to the production.

WHITE WHORE (1974)

[Kashin No Takamari]

director: Masaru Konuma

**Yuri Yamashina • Misa Aoyama
Toru Ohe • Katsushi Ohnogi**

Nikkatsu

★½

Here's an amazingly tasteless film from director **Konuma** (who, inci-

dently, made the first *Nikkatsu* S&M feature, **Afternoon Affair: Kyoto Holy Tapestry** [1973] also with actress **Yuri Yamashina**). This brutal rape film temporarily ended his *roman porno* days with *Nikkatsu*; Konuma went on to help establish the studio's darker *Best SM* with **Flower And Snake** and **Wife To Be Sacrificed** (both 1974).

Prostitute **Kyoko (Yuri Tamashina)** specializes in a white clientele (thus the title, but it has nothing to do with the story itself). One day, a laundry delivery man named **Jun (Toru Ohe)** gets into an argument with **Kyoko** which results in a vicious rape. Her disabled brother, **Fumio (Katsushi Ohnogi)**, watches the assault but does nothing. Instead, he's mesmerized by it. A few days later, **Jun** is making his rounds once again, but this time his daughter **Reiko (Misa Aoyama)** follows him. She watches her father attack and rape prostitute **Kyoko**. She also notices brother **Fumio** spying from the shadows. Then, the sexual frustrated invalid suddenly regains feeling in his legs and he proceeds to rape the shocked daughter.

WHORE (1967)

[Baita]

director: **Koji Seki**

Noriko Tatsumi • Hachiro Tsuruoka

Shinzo Hiraoka • Miki Hayashi

Nihon Cinema

★★½

A better-than-average production from low-rent *Nihon Cinema*, featuring its usual stable of performers. **Noriko Tatsumi** and **Miki Hayashi** continued to work together for many of the first-wave sex films, including **Ten Years Of Evil** later the same year. **Koji Seki** was a barely competent studio director, best known for **Erotic Culture Shock: Swapping**

Partners (1969) which also featured **Ms Tatsumi**.

This one is a sex film by default. It's actually an intricately constructed *insurance fraud* opus, similar in concept to the standard *Double Indemnity* knockoffs. **Akiko (Noriko Tatsumi)** orchestrates the death of her wealthy husband, **Arita (Hachiro Tsuruoka)**, but things get sticky when his mistress becomes suspicious.

WHOREHOUSE WOMEN:

FIGHTING FOR SURVIVAL (1994)

[Shinonomerou Onna No Ran]

director: **Ikuo Sekimoto**

Rino Katase • Keiko Saito

Yoko Minamino • Mari Torigoshi

Toei

★★★

In 1904, at the end of the *Maiji* Era, the *pleasure* houses were influential centers of intrigue and manipulation. This is a film about *Shinonomerou*, one of the largest prostitution brothels in the *Kumamoto*, as it becomes pivotal in a battle of vengeance and power. Seen through the eyes of *Madam Tsuru (Rino Katase)*, the story follows her life from age seven, when she was sold into prostitution, to her current affluent position as the consummate *Geisha*.

Shizu (Keiko Saito) is her friend through thick and thin, the woman who tries to help her from getting trapped in a deadly political plot. **Yoko Minamino** plays *Teruka*, a conniving prostitute who wants to be the new madam and is willing to make any deal with anybody if it benefits her. This is a long way from *Minamino's Sukeban Deka* days, more similar to her erotic costume drama *Winter Camellia* (1991). For the voyeurs: yes, She looses her laundry in both films.

WICKED SALESMAN (1990)

[Aku O Uru Furo Sales]

director: Kosuke Fujiwara

Kinichi Kusumi • Hoju Tanaka

Shigeru Tachihara • Masumi Hirose

Tokatsu

★★½

In 1984, at age 24, director **Fujiwara** began working for *Tokatsu Studios*, helming his first film, **Comparing** {*Kurabekko*}. Over the next six years, he directed 90 movies, mostly shabby *pink* B-features with interchangeable plots, forever lost in Japanese grind houses.

As the theatrical sex market dwindled (the result of the AV explosion), *Tokatsu* survived by cutting corners and “working on an even shorter shoestring.” It eventually went out of business in 1991. During the last year of production, **Fujiwara** wore many hats. For example, in this film he worked as the producer, scripter, cinematographer, and director. Often, for budgetary reasons, he would also star in his own movies. Often he used pseudonyms, including **Katsu Yumeno**, **Michigoro Azuma** and **Yasushi Yanese**.

The story, a parody of the mainstream hit **Laughing Salesman** {*Warau Salesman*} (1989), focuses on an unlucky newspaper salesman (**Kinichi Kusumi**) who can't meet his quota no matter how hard he works. Then one day, fate smiles on him when he's visited by a mysterious — perhaps Demonic — hawker (played by **Hoju Takada**, also the assistant director) who teaches him some unscrupulous, sexually oriented techniques. But Kinichi's happiness doesn't last long. He gets arrested for solicitation.

WIDOW'S BEDROOM (1981)

[Mibojin No Shinshitsu]

director: Nobuyuki Saito

Izumi Shima • Nami Misaki

Hajime Tanimoto • Masahiko Naruse

and Akio Suzuki

Nikkatsu

★★½

No more youth sex-capers for director **Saito**. He's managed to distance himself from his **Teenage Emanuelle** debut (1978). The filmmaker finally seems comfortable creating his own pink landscape, supported by a story fitting of his lofty credentials.¹

Shinsho, an old author played by **Akio Suzuki**, is confined to a wheelchair. When he writes, **Shinsho** visits a rural inn where he can work in peace. This time, the eccentric novelist is staying at a resort owned by a beautiful but mysterious widow, **Reiko** (**Izumi Shima**). There's a *forbidden* room in this inn. But it's locked up tight. Apparently, this secret room is used for the **Reiko**'s numerous affairs. Author **Shinsho** becomes infatuated with the woman, making her the central character of his new book. Soon it becomes difficult for him (or the audience) to distinguish what is real and what is fiction.

¹Nobuyuki Saito worked as an assistant director at *Nikkatsu* for more than fifteen years, under **Seijun Suzuki**, **Chusei Sone** and **Yukihiko Sawada**. He was also one of the studio's top scripters.

WIDOW'S BOARDING HOUSE[*Mibojin Geshuku*] 15 Episodes

In 1970, *pink* Founding Father **Shinya Yamamoto** developed the guides for **Widow's Boarding House**. This series of sexual comedies would become his longest-running and most popular collection of movies. They feature a horny middle-aged woman (played by different actresses throughout) who operates a boarding house for male college stu-

dents. She becomes their ① mother, ② teacher and ③ lover, depending on their immediate needs.

Throughout the '70s, the series was produced for a number of independent studios, including *Shinto* and *Nihon Cinema* {see *Spotlight Section: Heroes Of The First Wave* for complete listing}. In 1979, Yamamoto brought the package to *Nikkatsu* with lesser degrees of success.

These are the two *Nikkatsu* entries:

► **WIDOW'S BOARDING HOUSE:
SCENT OF ORGASM** (1979)

[Mibojin Geshuku: Hatsunaki]

director: Shinya Yamamoto
Yukiko Tachibana • Rei Taranoko
Nikkatsu

★½



► **WIDOW'S BOARDING HOUSE:
RENT YOU, RENT ME** (1984)

[Mibojin Geshuku:

Anata Mo Kashimasu Hatsu Ijiri]

director: Shinya Yamamoto
Kyoko Subaru • Jun Suzuki
and Usagi Aso

Gendai Eizo/Nikkatsu

★½

This pair more resembles rejected *Saturday Night Live* sketches than fullfledged feature films. And aside from the kinky softcore surprises, there's little to recommend.

In #1, *Scent Of Orgasm*, a group of professional goofballs live in a boarding house operated by plump widow Jun (Rei Taranoko). She's more interested in procuring their affections than their rent. The whole thing ends in a lackluster orgy.

For #2, *Rent You Rent Me*, lustful widow Yuki (Kyoko Subaru) is the manager of a boarding house by day (where she enjoys a full sex-life with her college-boy tenants), but at night she moonlights as a prostitute.

Neither film shows any sign of di-

rector Yamamoto's flare for the genre, as clearly exemplified in many of his early pink films from the '60s. Some critics have suggested that he simply lost interest in pink. This would be the final entry in the series.

WIDOW'S PERVERTED HELL

see *Spotlight Section: Hisayaru Sato*

WIFE COLLECTOR (1985)

[Hitozuma Collector]

(aka *Decaying Town*)

[Kusatta Machi]

director: Hisayasu Sato

Minako Ogawa • Naoko Takeda

Isao Nonaka • Katsumi Ohtaki

Nikkatsu / Shishi Productions

★★★

The third film (preceded by *Mad Love! Lolita Poaching* and *Sex Virgin Unit: Party Of Beasts* {both 1985}) by *Hisayasu Sato*, the man who became one of the most influential genre directors of the '90s. He, along with *Toshiki Sato* (no relation), *Kazuhiro Sano* and *Takahisa Zeze* are respectfully called *The Four Kings Of Pink* in the '90s {see *Spotlight Section* for complete filmography, pages 456-492}.

Director *Sato* is best known for his "guerrilla shooting technique," a style born from budget limitations but developed handily into artform. *Sato* shoots many scenes *on location*; however, he doesn't worry about expensive "incidentals" like permits and barricades. As a result, his movies become part of everyday life.

There are two scenes in *Wife Collector* which dramatically illustrate his *shock cinema* tactic. In one of them, a naked girl is left wandering on a busy expressway as *Sato* shoots reaction footage from shocked commuters. In another, there's a woman being raped on a downtown street

amid a crowd of people. This guerrilla camerawork has garnered him a notorious reputation, both pro and con, among fans of *pinku eiga*.

The plot, also scripted by Sato, deals with a taxi driver named Saeki (Isao Nonaka) who rapes women, video taping the assault for his private "collection of greatest hits." One of his victims, Akiko (Minako Ogawa) was so traumatized by the rape that she's leading a dual life now (housewife by day, prostitute by night). These two misfits accidentally meet again and begin a sordid relationship. As with most of director Sato's work, this is a dark disturbing story of violence and distorted love.

**WIFE IN HEAT:
WHILE IS AWAY**

and

**WIFE IN MOURNING:
PUBIC-SHAVED ROPE SLAVE**
see Spotlight Section: Hisayaru Sato

WIFE TO BE MOLESTED (1987)

[Dan Oniroku Hitozuma Naburi]

director: Shuji Kataoka
Shihori Nagasaka • Sayaka Hitomi
Nikkatsu

★½

Another title purposely contrived to conjure memories of the classic **Wife To Be Sacrificed** (1974) {also see **Sisters To Be Sacrificed** [1987]}. This one stars dexterous **Shihori Nagasaka**, from **Masaru Konuma's Woman In A Box 2** (1986) and **Erotic Seduction: Flesh Bondage** (1987), in a contrived tale of corporate decadence and barbaric behavior. She plays the wife of an up-n-coming executive who must succumb to the animalistic cravings of the board of directors to protect her husband's position in the company.

WIFE TO BE SACRIFICED (1974)

[Ikenie Fujin]

director: Masaru Konuma
Naomi Tani • Nagatoshi Sakamoto
Terumi Azuma • Hidetoshi Kageyama
Nikkatsu

★★★★

Just as horror films, or westerns, or crime actioners might also be terrific movies— so can S&M erotica. The early sado films of **Masaru Konuma** (see **Afternoon Affair: Kyoto Holy Tapestry** for overview) are well scripted, stylishly directed, and singularly harrowing. This one is easily his best.

Naomi Tani plays a wife who charges her husband with sexual battery. But then, he escapes from the police and goes into hiding. Three years pass. She divorces him and is trying to put her life back in order when he comes back (this is no surprise, right?). The man (**Nagatoshi Sakamoto**), completely obsessed with hatred and rage, kidnaps his ex-wife. He disciplines her vehemently and then conducts a private wedding ceremony (she's wearing a traditional gown but is in suspended bondage). Astonishingly, the wife grows to appreciate the joys of torture. Her husband, anxious to solidify their relationship, goes out and kidnaps two young people (**Terumi Azuma**, in her debut and **Hidetoshi Kageyama**). The man takes the couple back to the chamber where he and his wife join together in the sadistic games.

Some background is necessary to fully appreciate the significance of this film within the **Nikkatsu** marketing strategy. Compared to production activity during the previous three years, 1974 had been a lean period for the studio. Many of its prized directors delivered listless films {**Tatsumi Kumashiro's** pale remake of

Kon Ichikawa's The Key and *Chusei Sone's* dismal *Sigh 2*, to mention but two}, and some of the popular starlets, like **Yuko Katagiri**, were no longer bankable at the box office. *Nikkatsu* was aware of the trouble. Production slowed from 80 releases in '73 to 45 in 1974, as they scurried about trying to fix the problem. The solution was to introduce a new line of sado/masochistic fare (called *Best SM*) with the release of *Wife To Be Sacrificed* as their '74 year-end blockbuster.

The movie proved to be a tremendous success, the studio's biggest hit of the year, and one of the five biggest *Nikkatsu* films of all time. Besides securing the company's position in the marketplace, this hit accomplished two things. ① It paved the way for *Nikkatsu* to rely more and more on the S&M genre for their future releases {an S&M theme was even introduced to the venerable *Apartment Wife* series in *New Apartment Wife: Afternoon Beast* [1975]}; and, ② it created the third {and possibly the most popular} *Nikkatsu* queen, **Naomi Tani**, heiress to the throne of **Kazuko Shirakawa** and **Junko Miyashita** {see *Spotlight Section: Queens And Idols*, pg 329}.

Interestingly, *Queen Tani* brought her *royal servant girl* with her. **Terumi Azuma**, the kidnapped girl in *Wife To Be Sacrificed*. Azuma's brief but memorable role drew high praise from critics and fans alike. So, *Nikkatsu* wisely teamed the two women together for the next venture, *Cruelty: Black Rose Torture* (1975), the second of many such pairings. **Tani** and **Azuma** became a popular duo, with Terumi always playing a supporting role to Naomi's lead. By mid-76, after Ms Azuma won the crass *Ona Pet* Award,¹ the two starlets stopped appearing in

films together. Terumi Azuma secured leading roles; she and Ms Tani became rivals. They weren't merely rivals in the cinematic world, but in real life as well. Scandal erupted and streaked across the tabloids when **Terumi Azuma** stole **Naomi Tani's** boyfriend/manager in mid 1977.

'Ona-Pet is a Japanization for "Masturbation Pet." Onan is the biblical character who "spilled his seed on the ground" and earned a lightning bolt from God for the deed. In Japan, men magazines yearly run contests to choose the best *ona-pet* {the girl you think of while masturbating} and the best *Tsuma No Mibun* {the girl you'd like to marry}. Interestingly, the same actress has never won both awards.

WIFE'S MASTURBATING

see *Spotlight Section: Kazuhiro Sano*

WIFE'S PERVERTED BEAUTY SALON

see *Spotlight Section: Hisayaru Sato*

WIFE'S SEXUAL FANTASY: BEFORE HUSBAND'S EYES (1980)

[Tsumatachi No Seitaiken:

Otto No Me No Maede Ima]

Director: **Masaru Konuma**

Yuki Kazamatsuri • Hiroshi Unayama

Rika Takahara • Ren Seido

Nikkatsu

★★★½

Pornography becomes poetry! Fantasy creates moments of tasteful ecstasy! from a review in *Asahi Daily*, Japan's national newspaper. This film is generally considered one of the best from director **Masaru Konuma**.

A husband (**Hiroshi Unayama**) and wife (**Yuki Kazamatsuri**) seem to have a perfect life. They are financially secure. He has a good job; she is a member of the correct organizations. But their sex life has become dull. To recharge their dormant passion, they begin challenging one another with personal tales of eros and fantasy. Soon it gets out of hand. The couple can no longer distinguish be-

tween abnormality and acceptability.

She is obsessed with dreams of being raped while her husband watches. Before long she arranges for such a rendezvous with a young delinquent. He turns the tables by inviting his entire gang to the house. The woman's whimsical caprice becomes a full-fledged nightmare as she is brutally raped by the wild boys. Her husband is beaten to death.

A grim, unyielding journey into **Masaru Konuma's** hopeless concept of love and relationships. It's not a pretty place to live. Nor even visit.

WINTER CAMELLIA (1991)

[Kantsubaki]

director: **Yasuo Furuhashi**

Yoko Minamino • Toshiyuki Nishida

Mami Nomura • Rino Katase

Toei

★★

The movie itself is a predicable Edo Period tale about the daughter of a wealthy merchant who is raped and tries to hide it from her family.

When this film was released it caused quite a stir due to **Yoko Minamino's** brief, but undeniable, nude scene. After years of showbiz modesty, the *Sukeban Deka* girl showed her tits. Three years later she would go way beyond this timorous beginning for **Whorehouse Women: Fighting For Survival** (1994). So seemingly, based on **Ms Minamino's** current cinema direction, this film is only the beginning.

WIVES' RAPE MANSION (1985)

[Hitozuma Boko Mansion]

director: **Nobuyuki Saito**

Ryoko Watanabe • Kaoru Mizuki

Nikkatsu

★★

This one was promoted as a "Hyper-adult movie," whatever that

means. It's scripted by future cult director **Rokuro Mochizuki** (best known for his **Yakuza Hitman** series {1995+}). He also helmed some crass pink film of his own in '85, **Real Action Video: To Skin and Masturbating Girl**.

Director **Saito**, fresh from the forgettable **Female College Dormitory Vs Nursing School Dormitory** (1984), rides helm on this mean-spirited rape flick. The plot — as thin as it is — tells the story of a rapist specializing in high-rise condo assaults. Pretty **Ryoko Watanabe** is a tough victim who doesn't buckle easily to the sadistic attacker.

WOMAN IN

THE BLACK LINGERIE (1982)

[Kuroi Shitagi No Onna]

director: **Nobuyuki Saito**

Asako Kurayoshi • Chie Yamaguchi

Yudo Yoshikawa • Kazuo Satake

Nikkatsu

★★

Nobuyuki Saito was a top scripter for *Nikkatsu* for more than fifteen years prior to his emergence as a filmmaker in 1978 with **Teenage Emanuelle**. At the same time he was an assistant director under such notable craftsmen as **Seijun Suzuki**, **Chusei Sone** and **Yukihiro Sawada**. However, his career as a helmer with *Nikkatsu* was erratic, at best, never quite snagging a project worthy of his creativity. The closest he came was **Woman Of The Afternoon: Incite!** (1979), the ultra-violent nihilistic actioners which has been called "*the cult film waiting to happen*." This time the moral ambiguity of *Woman In The Black Lingerie* perplexed audiences, and kept even "hip" critics from endorsing it. Actress **Asako Kurayoshi** also doesn't have the stretch for this kind of role; she usu-

ally fares much better as a detached one-dimensional delinquent girl {i.e., Saito's own *Sukeban Mafia: Dirty Insult*}. The stylish cinematography cannot save the film.

Asami (**Asako Kurayoshi**) embezzles money from her company and slips off to Tokyo with her boyfriend Mamoru (**Yudo Yoshikawa**). There, she works at a bar and starts turning tricks to support her new lifestyle. Mamoru becomes disillusioned with his new slut-of-a-girlfriend and begins a relationship with Tokiko (**Chie Yamaguchi**), a girl who works at a noodle cafeteria. Asami wants him back and finally succeeds by seducing the young girlfriend. Now, back together again, they steal a car and get out of Tokyo.

WOMAN IN THE

BLACK LINGERIE (1985)

[Kuroi Shitagi No Onna]

director: **Yukio Kitazawa**
Kiyomi Ito • Kayoko Sugi
and **Ren Ohsugi**

Million Films

★★★

A sexy suspense thriller *not* based on the 1982 *Nikkatsu* film sporting the same title. This one is scripted by director **Kitazawa** under his screenwriting alias *Dai Iizumi* {note: Kitazawa sometimes uses the director pseudonym of **Koboku Kitazawa**, although not in this instance}.

Bizarre and gruesome murders befall love hotels throughout the city. The police are getting nowhere in solving the case. So a tough newspaper journalist (**Ren Ohsugi**) investigates. He soon discovers that his girlfriend's older sister (**Kiyomi Ito**) has something to do with the killings {how's that for a coincidence?}. He also unearths some disturbing things he really didn't want to know about

his lover (**Kayoko Sugi**), her sister and sister's husband.

Despite the strained coincidences in the story, Kitazawa's buildup is effective if not convincing. He manages to create an authentic aura of suspense, embellished by his crackerjack machine-gun edits. From an aesthetic viewpoint, the film is top notch. Too bad about the glaring plot holes.

WOMAN IN A BLUE MOVIE

see **BLUE FILM: ESTIMATION**

► WOMAN IN THE BOX:

VIRGIN SACRIFICE (1985)

[Hako No Naka No Onna: Shojo Ikenie]

director: **Masaru Konuma**
Reiko Aoi • Saeko Kizuki
and **Kojiro Kusanagi**
Nikkatsu

★½



► WOMAN IN THE BOX 2 (1986)

[Hako No Naka No Onna II]

aka *Captured For Sex 4*

director: **Masaru Konuma**
Ryouta Nakanishi • Shihori Nagasaka
Miyuki Kawamura • Natsumi Asai
Nikkatsu

★★½

Director **Konuma** originally wrote a script about a man who runs a small resort in the mountains which he uses literally as a tourist *trap*. *Nikkatsu* gave him the green light on the project but then started back-peddling. It seems the company had jumped the gun and promoted the title as a hardcore porno film, designed to launch the new "*Harder Than Pink*" direct to home-video collection. Director **Konuma** was furious over the studio tampering with his script. He pulled his original title and story from the production schedule. However, an accord was finally reached between him and the embarrassed company.

Konuma agreed to deliver a hardcore sex film called **Woman In The Box: Virgin Sacrifice** if they financed his original script as a theatrical project under the **Woman In The Box** title.

As one might expect, the completed #1 was a cheesy by-the-numbers sado sex farce, an unimaginative collection of XXX sequences made even more tedious by the Japanese fogging of genitalia. Initially the company thought home video market would be beyond the control of *Eirin* (the watchdog organization responsible for digitally censoring pubic regions) but no such luck. The film stars **Saeko Kizuki**, an actress who hailed from AV {adult video}, as the mistreated woman in the box, supposedly (at least according to the Japanese ads) based on a true story of a "crime in America." Ms **Kizuki** went on to make numerous *Nikkatsu* films; she is best known for the *Gaira* movies **Entrails Of A Virgin** (1986) **Female Inquisitor** (1987).

#2 is the movie **Konuma** wanted to make and it's especially obvious from the care put into the production. Similar in style to his S&M classic **Wife To Be Sacrificed** (1974), this one tells the story of a girl who is captured while on vacation in the snowy mountains. The kidnapper, a mild-mannered resort owner, keeps her in a 3X5 box in the basement where he teaches her "the joys of freedom through domination." Eventually, after days of torture and brutalization, she escapes only to return to the lifestyle on her own free will. By contemporary standards this is a reprehensible message, but over the years **Konuma** has made many films with the identical theme. It just happens this one is better made than most of the rest.

WOMAN IN A CAGE

see **FAIRY IN A CAGE**

WOMAN IN THE DUNES (1964)

[Suna No Onna]

director: **Hiroshi Teshigahara**

Eiji Okada • Kyoko Kishida

Koji Mitsui • Hiroko Ito

Teshigahara Productions

★★★½

The rudimentary storyline is simplicity personified. An entomologist is captured by nondescript villagers and forced into a deep pit near the sand dunes. At the bottom of the shaft lives a woman who takes care of the man's needs, satisfying him with food, shelter and sex. The scientist, believing that he will be in the pit forever, becomes totally dependent on the woman.

This film was a huge underground hit in the West during the turbulent '60s. America's disenchanted youths saw it as a counter-culture allegory. The film was often cited as a parable of 20th Century meaningless, a condemnation of sociological (*i.e.*, governmental) control. But many critics have since remarked that this interpretation is merely another example of trying to put a square peg into a round hole.

In Japan, where people are more familiar with the themes of writer **Kobo Abe**, it was accepted as yet another variation on man's search for identity. That is, an existential philosophy depicting "a reason to live despite the numbing redundancy of day by day life." Regardless, the ambiguity of the film coupled with generous helpings of sex, limited dialogue, and stylish cinematography gave this film a distinct commercial advantage in the West. In Japan, rating board *Eirin* (still reeling from the fiasco with *Toho* over *Onibaba*) surprised

the studio by passing the film with no edits.

**WOMAN OF THE AFTERNOON:
INCITE! (1979)**

[Hirusagari No Onna: Chohatsu!]

director: Nobuyuki Saito

Natsuko Yashiro • Yumi Fukazawa
Akiko Hyuga • Shinji Sekikawa
Nikkatsu

★★★

It's often called "*The cult film waiting to happen.*" This second movie from director Saito {his debut was **High School Emanuelle: Wet Saturday** [1978]} is an ugly black comedy, closely following the cinematic stylings of Yasuharu Hasebe and Yukihiro Sawada. But unlike the work of those masters, Saito approaches the genre by adding a touch of humor to the dark repugnance (*i.e.*, in the midst of the mayhem, a policeman discovers the whereabouts of his runaway wife when he sees her performing in a pink film).

Yuki (Natsuko Yashiro, formerly Yujo Oribe in her pre-*Nikkatsu* days) has a big fight with her husband and escapes in his car. While driving around aimlessly, she picks up a young gay hitchhiker and gives him a lift to his boyfriend's house. But when they arrive, boy's lover is boffing a girl {*gasp!*}. The two are suddenly directionless, thrown into an unanticipated relationship. They decide to embark on a road trip together. Then later, after stopping to eat at a rural diner, the trouble begins. As it turns out, the restaurant is a hangout for lowlife ruffians, in-breds who have no tolerance for fags (or women who associate with them). The two people become victim to these wild brutes, mercilessly raped and tortured for the lion's share of the film.

The savagery is heartlessly cruel, conjuring extraordinary images of dehumanized brutality. For example, at one point the goons rape a girl who just had an abortion and then they beat her with sandbags.

WOMAN OF ILL REPUTE (1968)

[Masho No Onna]

director: Kan Yanase

Ranfran Ou • Jo Shishido
Ichiro Sugai • Seizaburo Kawazu
and Kenji Sugawara

Nikkatsu

★★½

Here's an early *pink film* from *Nikkatsu*, long before that studio officially picked up the erotic banner and brandished it through the '70s and '80s. Unlike efforts from the competing major studios (*i.e.*, *Daiel's Memoirs Of A Sex Doctor* and *Toei's Turkish Bath: Top Secret*), this film isn't afraid to wallow in the muck. Perhaps, the sleaziness was an accident — rather than a conscious effort by the studio — due to its eminent preoccupation with lurid yakuza flicks, punctuated by a particularly impressive cast of notorious screen gangsters this time around. The story, borrowing liberally from *Shohei Imamura's Insect Woman* (1963), deals with a naive country girl, Ryoko Sugie (Ranfran Ou), who journeys to the big city and becomes immersed in the prostitution racket.

WOMAN ON

THE NIGHT TRAIN (1972)

[Yogisha No Onna]

director: Noboru Tanaka

Marl Tanaka • Kelko Tsuzuki
Toshihiko Oda • Tomoko Katsura
Nikkatsu

★★★

Saeko (Marl Tanaka) is especially

close to her older sister Yumi (**Keiko Tsuzuki**), and she tends to be jealous of anyone who gets her sister's attention. Yumi had tolerated Saeko's sibling obsession, but when she becomes engaged to Arikawa (**Toshihiko Oda**) things get out of hand. Saeko, in an attempt to break up the couple, seduces boyfriend Arikawa. And soon he is confused. Realizing that he has fallen in love with both girls, Arikawa goes to their father for advice. Daddy confides in Arikawa, telling him of his own romantic interlude with a family servant (**Tomoko Katsura**), which had resulted in the birth of Saeko. When Arikawa tells Yumi that she and Saeko are actually half-sisters, the girl is suddenly relieved. She no longer feels the "heavy responsibility of the bloodline" and Yumi immediately distances herself from sister Saeko.

Yumi and Arikawa decide to kindle their relationship again. They take off on a vacation, heading for a resort house in the mountains. Saeko, overwhelmed with rage, follows them aboard a night train {thus the title}. She becomes more incensed with every click of the track. Finally, after reaching the "dream house," Saeko slashes her sister to death with a razor and then kills herself while muttering: "you can't escape the ancestral blood!"

Despite the aimless plot — almost ludicrous in its conceptual immaturity — Tanaka's camerawork and eye for connotation is superb, some of the best in any pink film. For example, when the father, a university professor by profession, tells Arikawa about his indiscretion with the servant girl, the audience is treated to an amazingly effective flashback: the stuffy teacher seducing Tomoko Katsura in his library amid the volumes

of books and papers. This segment would have seemed trite in the confines of a bedroom, but here in this hallowed study, it manages to be shocking.

Similar to the work of French filmmaker **Roger Vadim** (i.e., especially reminiscent of the weakly plotted ventures like **The Game Is Over** [1966]), director **Tanaka** also sprinkles his film with "significant" metaphors foreshadowing the inevitable conclusion. Case in point, his shot of a snake skimming the surface of a pond while absently chasing fish, is an example of heavyhanded — but appreciated — symbolism.

Upon its release, some critics compared this story to **Diary Of A Chambermaid** by **Octave Mirbeau**, citing similarities between this film and the 1964 movie directed by **Luis Bunuel** based on the forementioned book.

WOMAN TEACHER series
see **FEMALE TEACHER**

**WOMAN WITH
PIERCED NIPPLES** (1983)
[Chikubi Ni Pierce O Shita Onna]
director: **Shogoro Nishimura**
Jun Izumi • Usagi Aso
and **Kate Asabuki**
Nikkatsu

★½

Another *take-the-buck-and-run* project from **Shogoro Nishimura**. This one is based on the Japanese custom of buying a bottle of whiskey and keeping it "on tab" at the bar, allowing a customer to wander into the nightclub and request "his bottle," usually attached to the liquor cabinet with a lock and chain.

For this pink variation, *property girls*, at a secret sex club, are kept on file for clients who own a piece of

them. The girls are kept on leashes attached to their pierced breasts (thus, the title). The scenario might work as dinner-party small talk at a misogynists' convention, but there's not enough substance to maintain an entire film. At least, not the way Nishimura presents it.

The WOMAN WHO... series [Onna...] 4 Episodes (1980-1981)

After her debut, *Secret Of A Newlywed Wife* (1980), *Maiko Kazama* was whisked into this series, tailored to fit her unique charms. She's not necessarily a beautiful woman, but she "smelled of sex." For some time, since *Naomi Tani's* retirement in early 1979, *Nikkatsu* had been lacking this kind of star. The icon. The queen.

In each of these entries, she plays an abnormally horny woman. That's her forte, delivered in an exaggerated — if not deformed — style. But regardless of the subject matter, *Maiko Kazama's* acting ability always shines through, even more noticeable due to her unique range of parts.

For the first entry, *Woman Who Cries* {*Naku* doesn't mean "to sob" but rather to "cry with ecstasy"}, has a show biz motif as an older lesbian talent agent (*Asami Ogawa*) seduces a series of young starlets who are looking for their big break. *Maiko Kazama* is the streetwise bitch who beats her at her own game.

In #2, *Woman Who Arches Her Back*, *Maiko* is serving time in jail, found guilty of robbery and murder. After a freak accident she escapes from prison, but *Maiko* is so sexually frustrated that she's more interested in devouring males than staying free.

Nikkatsu brought in its "big gun," *Masaru Konuma*, for the next two episodes. In *Woman Who Exposes*

Herself, *Maiko* is a frustrated wife {her husband is constantly going out of town on business trips} who gets involved in swapping games with the couple next door.

The last movie, *Woman Who Is Used*, is generally considered a better vehicle than the previous one. *Maiko* is raped by someone who breaks into her house. Then later, the rapist and his wife return and they kidnap the woman, taking to their secret hideaway where she is tortured. The reason? They're angry that *Maiko's* husband had shown up at their swapping party with a prostitute instead of his wife. Swapping etiquette, ya know.

The *Woman Who...* films:

► *Woman Who Cries* (1980)

[*Naku Onna*]

director: *Shogoro Nishimura*

Maiko Kazama • *Asami Ogawa*

Osamu Tsuruoka • *Kazuo Satake*



► *Woman Who*

Arches Her Back (1980)

[*Nokezoru Onna*]

director: *Akira Kato*

Maiko Kazama • *Yudo Yoshikawa*

Yumi Hayakawa • *Rumi Sasaki*



► *Woman Who*

Exposes Herself (1981)

[*Misetagaru Onna*]

director: *Masaru Konuma*

Maiko Kazama • *Izumi Shima*



► *Woman Who Is Used* (1981)

[*Asobareru Onna*]

director: *Masaru Konuma*

Maiko Kazama • *Asami Ogawa*

A WOMAN WHO CRIES

AT NIGHT (1967)

[*Yoru Naku Onna*]

director: *Takae Shindo*

Kuniko Shoda • *Akihiko Kanda*

Kanto

★★

After the success of his **Report On An Abnormal Situation: Virgin Rape** (1967), director **Sindo** continued to concentrate on the lurid subject for yet another — even more intractably abhorrent — motion picture. Here is the kind of film that Western texts pinpoint as an example of “social irresponsibility” in Nippon pornography.

Keiko (**Kuniko Shoda**) is a typical Japanese married woman, a housewife dedicated to her husband (**Akihiko Kanda**) and their conservative lifestyle. Yet, ever since the afternoon that Keiko (**Kuniko Shoda**) was gang-raped by three men, she has become morose, agitated and unhappy. Keiko, however, is *not* miserable because she was violated, but rather because she *enjoyed* the assault so much! She can't stop thinking about the wild pleasure she experienced from the brutal rape. So now, at night, she sneaks out of the house and walks the streets hoping for another such encounter.

WOMAN WHO WETS

HER FINGERS (1984)

[Mika Madoka:

Yubi O Nurasu Onna]

aka Woman With Wet Fingers

director: Tatsumi Kumashiro
Madoka Mika • Tsuyoshi Naito
Kiriko Shimizu • Usagi Aso
 Nikkatsu

★★½

Tatsumi Kumashiro returns to *Nikkatsu* for this *pinku eiga* after completing a series of mainstream films for *ATG*, *Toei*, and *Shochiko*. He was lured back to helm yet another movie about strippers, a favorite subject for director Kumashiro during the studio's golden age {e.g., **Fan Life**, **Ichijo's Wet Lust**, **21 Strip-**

pers, et al}. This time, he is anxious to do an updated variation on the subject, a look at “today's strippers, a perverse icon conceptually closer to a whorish pop singer than a lusty burlesque star.”

Real-life stripper **Madoka Mika** plays the fictional Rose Red, a former striptease queen who is now doing roadshow engagements while trying to raise her kid and balance love affairs with a couple different boyfriends including a handsome young manservant. The lifestyle makes her wonder why women are attracted to the wrong kind of men.

While this film may not be as groundbreaking as the earlier Kumashiro ventures, it's still a notable work from a major Japanese director.

WOMAN

WITH RED HAIR (1979)

[Akai Kami No Onna]

director: Tatsumi Kumashiro
Junko Miyashita • Renji Ishibashi
Ako • Kai Ato • Noboru Mitani
 Nikkatsu

★★★½

A truck driver (**Renji Ishibashi**) picks up a hitchhiking girl. He plans to rape her, but she quickly turns the tables by seducing him. The two set up house together. He recognizes that there is something very secretive about this mysterious partner, yet she refuses to tell him anything about her past. Her secret, in the shape of a violent ex-boyfriend, comes a'calling.

Regarded as one of the very best *Nikkatsu* pink films and it's director **Kumashiro's** most accomplished movie (see **Ichijo's Wet Lust** for overview of **Tatsumi Kumashiro**). This one was critically acclaimed for the camerawork and the intricate use of color, especially during the provocative rain sequences. Actress

Miyashita won the *Hochi News* award for best actress of 1979. This film secured her position as the *Queen of Eros*, **Junko's** name was synonymous with "the joys of free sex" for more than a decade in Japan.

Moreover, this film is successful because it benefits from a strong co-star. Actor **Ishibashi** originally comes from live theater and it shows in his performance. He brings an atypical confidence to his role. The actor is best known for his psycho roles (*i.e.*, **Walker In The Attic** [1976]).

A WOMAN'S ABNORMAL

SEX DRIVE (1983)

[Ijo Seiyoku No Onna]

director: **Jo Ichimura**

Masami Sakae • Niina Naruse

and **Yutaka Ikejima**

Okura

★★

Another typical *Okura Production* offers a heavy concentration on nudity and soft-core gyrations but only a germ of a plot. **Masami Sakae** is a nymphomaniac who sleeps with every man she meets. No exceptions.

WOMAN'S BEDROOM:

LUSTY COMPETITION (1978)

[Onna No Shinshitsu: Sukikurabe]

director: **Shinichi Shiratori**

Junko Miyashita • Naomi Tani

Etsuko Hara • Osamu Tsuruoka

Nikkatsu

★★½

Two *Nikkatsu* queens, **Junko Miyashita** and **Naomi Tani**, battle for the affections of an affluent doctor in this **Shinichi Shiratori** tale.

Osamu Tsuruoka plays the rich physician who invites Junko (**Junko Miyashita**), the madame of a popular nightclub, and her assistant hostess (**Etsuko Hara**) to accompany him on

a weekend getaway. The madame, who was sweet on the doctor anyway, is delighted by the situation, but soon she's surprised to find that another woman, **Naomi (Naomi Tani)**, the owner of a small neighborhood cafe, has also been invited to join them. Like two cats protecting their territory, these women begin to battle for the rights to this doctor. In an ironic twist, they discover he's only interested in the young hostess **Etsuko**. The female titans make up and go searching together for better men.

Obviously the fun here is watching these two superstars challenge each other's sexuality. Their magnetism more than compensates for the thin plot.

WOMAN'S HAND

TECHNIQUE (1968)

[Onna No Tesabaki]

director: **Noboru Murakami**

Setsu Shimizu • Masayoshi Nogami

Mutsukuni Distribution

★

72 minutes of soft-core shenanigans as two girls take jobs at a hot springs resort in hopes of finding husbands. Abysmal production values eliminate any chance of entertainment from this horrible farce.

Interestingly, actor **Masayoshi Nogami** publicly came out of the closet in the '80s with a series of gay films (*e.g.*, **Legend Of The Big Penis: Beautiful Mystery, Mansion Of Roses: Passion Of Men** (both 1983) {see separate listing}).

WOMAN'S PARKING LOT

see **SEX HIGHWAY**

WOMAN'S PRISON series

[*Onna-ro*] 3 entries (1967-1973)

Daiei Studios had invested the majority of their time and money in

classy, artistic productions (e.g., *Akira Kurosawa's Rashomon* and *Kenji Mizoguchi's Ugetsu* [aka *Tales After The Rain*] to name but two). The studio was the darling of the critics, but seemingly it had lost touch with the people. *Daiei* was losing money by the bushels.

In the mid-60s, the executives made a decision to tailor their product for a lower common denominator. They developed monster movies {i.e., the *Gamera* series, *Big Monster War*, *One Hundred Monsters*, *Majin*, et al}, samurai flicks {i.e., the *Zatoichi* series plus the *Kyoshiro Nemuri* films} and ero-gro (*erotic grotesque*) pink movies as exemplified by this series which emerged in 1967.

The three *Woman's Prison* films:

► **SECRET REPORT FROM**

A WOMAN'S PRISON (1967)

[Hiroku Onna-ro]

director: **Akira Inoue**

**Michiyo Yasuda • Sanae Nakahara
Shigako Shimegi • Mayumi Nigisa
Daiei**

★★★

Reportedly, director **Inoue** was given the option of either making this film in color or black-and-white. He opted for the later, saying it would give the production a more sinister texture. The camerawork is exceptionally creative. Cinematographer **Yasukazu Takemura** makes good use of dark and shadows, resulting in a purposely ugly, claustrophobic film. Fleeting torture sequences (the most graphic deals with a *male* victim, a rarity in Japanese cinema, who is beaten to death) punctuate the stylish direction and edgy performances.

A prostitute is accused of murder. She and her stepfather are taken prisoner. He's killed by the brutish inquisitor. She is threatened and raped, threatened and tortured, then threat-

ened and raped again. Eventually the woman is able to expose the true killer, her sister, who's secretly a prison official.

Director **Inoue**, made the second sequel, **Secret Report From Nagasaki Woman's Prison** (1973). Miss **Yasuda**, the madonna of Yakuza films, became an "A-Picture" actress when she married the head of Tokyo's BIGI clothing company in the late '70s. She would use her new High Society position to secure only the best roles.



► **SECRET DOCUMENT OF A
WOMAN'S PRISON** (1970)

[Onna-ro Hizu]

director: **Toshiaki Tahara**

**Masakazu Tamura • Maya Kitajima
Reiko Kasahara • Genshu Hanayagi
Daiei**

★★½

Like the others in the series, this entry is also a period piece. But director **Tahara** doesn't have **Inoue's** sense of majesty. He is more concerned with torture techniques than characterizations. This one is easily the most exploitive of the trilogy.

Thirteen women convicts are exiled to a prison island where they must work in the salt mines by day and entertain the five officers by night.

Due to the high percentage of nudity and torture sequences, rating board *Eirin* was particularly strict with this episode. **Daiei** had tried to push through a shower scene which flaunted shots of pubic hair. However, after the smoke cleared — despite numerous cuts — this film definitely established new artistic parameters. Specifically, *Eirin* passed the movie without objecting to the scenes showing a full view of the girls' naked backside. Prior to this film, the "crack of the buttocks" was consid-

ered obscene and off limits.



► **SECRET REPORT FROM
NAGASAKI WOMAN'S
PRISON** (1973)

[Hiroku Nagasaki Onna-ro]

director: Akikazu Ohta

Akane Kawasaki • Tomoko Mayama

Rei Yokoyama • Akemi Nara

★★

In the mid 1800s, a young woman (Japanese redheaded starlet, **Akane Kawasaki**) is arrested and falsely accused of murdering her boyfriend. She is imprisoned. Through flashbacks during the film, her sad story of deceit is revealed. Eventually she manages to escape and expose the true killer, her sister (shades of **Inoue's** original 1976 entry), who is secretly involved in an affair with the prison warden.

The plot is little more than an excuse for the gritty chronicle of prison life and an extraordinary collection of extravagant tortures, many of which seem too eccentric for a 19th century federal penitentiary [*i.e.*, girls gagged with ornate, custom-made candelabra mouth-pieces, crawling a gangplank laced with broken glass, while large wooden planks swing back and forth; it more resembles a sinister Putt-Putt golf course than a torture chamber].

WOMAN'S SEX DRIVE (1968)

[Onna No Shikiyoku]

director: Hideki Miki

Reika Minami • Miki Hayashi

and **Naomi Tani**

Yamabe / Okura Eiga

★

If one believes the premise of this grade Z pink film, all women are insatiable creatures who can't keep their hands to themselves. Their sex drive inexplicably draws them to un-

suspecting men, to other women or to their own genitalia if no one else is around.

The only good thing about this feature is the anxious participation by its two starlets, Ms **Minami** and **Hayashi**. But both girls have done the same things, better, elsewhere.

WOMAN'S TRAIL:

WET PATH (1980)

[Onna No Hosomichi:

Nureta Kaikyo]

director: Kazunari Takeda

Natsuko Kiriya • Miyako Yamaguchi

Kan Mikami • Kei Ogawa

Nikkatsu

★★★

It's the end of a relationship, as a man (singer/songwriter **Kan Mikami**) leaves his dancer wife and takes to the road. Along the way, he picks up a female hitcher (**Miyako Yamaguchi**) and starts to fall in love all over again. A sensitive portrayal of happiness and desperation in every relationship. This film is a perfect example of director **Takeda** cinematic techniques. It's a quiet movie, embellishment by an abundance of detail work. Symbolism is rampant, in stark closeup, used to immediately acclimate the viewer to the familiarity of everyday life within the structure of the film.

Many people remember this movie for the *touching* scene of the man and his new lover defecating on top of a snowy mountain in the Japanese wilderness.

WOMB FOR RENT (1968)

[Haragashionna]

director: Koji Wakamatsu

Kohei Tsuzaki • Sachiko Igawa

Asami Kado • Yoshiko Natori

Wakamatsu Productions

★★

An inconsequential film for **Koji Wakamatsu** about a young couple who want to have children but can't. Eventually, they convince the wife's younger sister to act as a surrogate. It's really no surprise when the impregnated sibling falls in love with husband Onodera (**Kohei Tsuzaki**).

WOMEN IN HEAT

BEHIND BARS (1987)

[Ori No Naka No Hoshigaru Onnatachi]

director: **Junichi Suzuki**

Mako Takigawa • Saeko Kizuki

Makoto Kobayashi • Shinobu Wakana
Nikkatsu

★★½

An all star women-in-prison festival from **Nikkatsu**, designed to bolster its slumping boxoffice receipts with a bevy of current starlets. Of course, new babes-behind-bars flicks are always welcomed, but the genre has been seriously exhausted over the years. And there doesn't seem to be much room for innovation.

This feature has all the rudimentary requirements, including a couple vicious torture scenes, the expected shower-room brawl, some prerequisite lesbian groping, and the inevitable escape attempt. In fairness, it also has a couple new twists. For example, when the new butt-naked prisoners are touching their toes for the rectum examination, one of the pretty girls accidentally farts in the warden's face. It's not highbrow; it's just a new twist.

WOODS ARE WET:

WOMAN HELL (1973)

[Onna Jigoku: Mori Wa Nureta]

director: **Tatsumi Kumashiro**

Hiroko Isayama • Rie Nakagawa

Hatsuo Yamaya • Yuri Yamashina
Nikkatsu

★★★

Loosely based on a portion of *Justine* penned in 1791 by the **Marquis DeSade** (*Donatien Alphonse Francois de Sade*), director **Kumashiro** changes his setting to the contemporary Japanese countryside and the heroine's name from Justine to Sachiko. However, the flavor of the production remains faithful to that of the original work.

Yoko (**Rie Nakagawa**) and Ryunosuke (**Hatsuo Yamaya**), a couple living luxuriously in the desolate Japanese mountains, offer to share their palatial home with a runaway city-girl, Sachiko (**Hikoko Isayama**). Mistress Yoko convinces the waif that she's hungry for companionship, that life is "hideously lonely" and she needs someone with whom she can "share womanly ideas." After Sachiko agrees to stay, the girl finds some scary things are happening in this resort home. For instance, the mysterious hosts are killing the other guests in a frenzy of sadistic sex games. Once Sachiko realizes her own life is in danger, she wants to get out. Ryunosuke gives her an ultimatum. If she truly wants to leave, then she has to offer herself to one of the new male guests and convince him to take her away. The brutish man gladly rapes her, but then ignores her plea for escape. He's killed for his ignorance. Poor Sachiko is tortured, both mentally and physically, throughout the length of the extremely decadent film. This may celebrate a demented form of *Darwinism*, but **Kumashiro's** message is obvious. It's inspired by the perverse philosophies of DeSade himself, "Good conduct well chastised."

Tatsumi Kumashiro became known as the *King Of Nikkatsu*, the most consistently successful director in Japan's cinematic history. "If I can

shoot what I like without the pressure of how it will turn out, I am motivated," he said in 1972 while accepting awards from *Kinema Junpo* [*Cinema Bi-monthly*] for best director/best scriptwriter. But **Kumashiro** was constantly irritated over the "archaic Japanese code of censorship" (i.e., the custom of fogging or blacking out genitalia). In this movie, as a protest, **Kumashiro** created exaggerated optical black boxes which covered much more than the pubic hair region. While the anti-censorship sentiment is appreciated, the tactic is more an annoyance than an effective grievance. The film suffers because of it.

XX: BEAUTIFUL... series

[XX *Utukushiki*] 5 episodes

(1993-1997) Toei

Here's a continuing series of films based on the popular "XX" books of novelist **Arimasa Osawa**, collections of short stories featuring deadly or forceful women. These movies are not sequels in the truest series, rather they are conceptually similar. All highlight women in pivotal, customarily male roles.

#1 is directed by cult filmmaker **Kazuo Komizu** {this time not using his familiar *Gaira* pseudonym, see **Living Dead In Tokyo Bay** for background information} and it's based on the story **Woman At The Dead End** [*Yuki-domari No Onna*]. Yoshi Zawa is a very thorough assassination-broker. Sometimes, if the case is particularly delicate, he covers his ass by assigning his Secret Agent XX to "fix" the hitman who pulled the job. Sakagami (**Toru Minegishi**) is one of Yoshi's professional killers who figures out the double-cross, learning the identity of the female lethal weapon (played by **Masumi Miyazaki**, quite a departure from

her *Be-Bop High School* days). But Sakagami can't help falling in love with this beauty, and that's a fatal mistake.

#2 is a better looking movie, perhaps due to a larger bankroll, or maybe **Naosuke Kurosawa** is simply a more competent filmmaker {after all, he made a number of *Nikkatsu pinku eiga* look like a multi-million dollar films with a very limited budget}. Regardless, this is a mean-spirited story about a serial killer picking on girls who lead a double life, (e.g., office girl by day, hooker by night). **Yoko Natsuki** plays a tough-as-nails forensic doctor. She becomes the object of the maniac's twisted sense of humor when she starts receiving cryptic messages sealed inside condoms found deep in the victims' throats. The whole thing ends with a bitter observation: "These types of killings will increase in today's Japan, influenced by foreign lifestyles."

There was an unofficial sequel to this installment, by the same director, released in 1996 called **Another XX: Red Murderer** {see separate listing}.

#3, **Beautiful Prey**, is easily the best of the series, with cult filmmaker **Ikeda** riding the helm, once again demonstrating why he's the best thriller director in Japan today {see **Evil Dead Trap** in *Japanese Cinema Encyclopedia: Horror, Fantasy and Science Fiction Films* for overview }. This is a tense psychological shocker set against the perverse backdrop of aberrant S&M behavior. A female masochistic commits a series of grisly murders to experience the ultimate sexual thrill of losing a loved one. The investigating detectives suddenly find themselves victims in the brutal cat-n-mouse game. This episode stars real-life jazz singer **Kei Marimura**,

as the manipulating killer, and **Makiko Watanabe** is her unwitting victim. Toshiharu Ikeda's direction is superb, featuring some of the best cinematography the genre has to offer. Especially remarkable is the camera work at the film's conclusion, a 13 minute segment, starting outside on the beach, then following the characters into the house, room by room, up the stairway and out onto the balcony. All the necessary close-ups are on cue, perfectly matching the crucial dialogue. But, amazingly, the entire segment is all one fluid, single-take. No edits. This extravagant type of cinematography hasn't graced a contemporary horror film since **Dario Argento's** famous around-the-house-and-over-the-roof trick in **Tenebrae** {aka **Unsane**} (1982).

#4, **Beautiful Killing Machine**, is a major disappointment especially after such a strong antecedent. But director **Takahito Hara** is out of his element here, nowhere as accomplished as **Toshiharu Ikeda**, and — if that weren't enough — his leading performers, **Rei Natsume** and **Kenichi Endo**, lack the charisma to pull off this cumbersome love/hate story of a female bodyguard and a hired assassin. It serves only as a poor-man's version of the first entry, **Beautiful Weapon**.

Not surprisingly, **Toshiharu Ikeda** is back as the director for the next entry, #5, **Beautiful Beast**. And with his return, the series is on track once again. However, this film is still not as good as **Beautiful Prey**. Ikeda manages to bring his virtuosity to the proceedings, but the project has all the markings of a work-for-hire. Even though the director's flair is plentiful (*i.e.*, the stark closeups, the crystal-blue hues, the pop-jazz

“chrome-n-glass” soundtrack, the sudden eruptions of violence, *et al*), his intricately constructed plotline is missing. Quite routinely, this is the story of a Chinese hitwoman, **Black Orchid** (**Kaori Shimamura**), who avenges the brutalized death of her sister at the hands of a Japanese yakuza gang. Some ultra-cool girl-n-gun action, and a few steamy sex scenes. The film also features a confident performance from **Yuko Katagiri**, the former **Nikkatsu** sex queen.

These are the theatrical XX films:

► **XX: Beautiful Weapon** (1993)

[XX: Utsukushiki Kyoki]

director: (Gaira) **Kazuo Komizu**

Masumi Miyazaki • Kunio Murai

★★½



► **XX: Beautiful Victim** (1995)

[XX: Utsukushiki Hyoteki]

director: **Naosuke Kurosawa**

Yoko Natsuki • Shiho

Kojiro Kusanagi • Toru Minegishi

★★★



► **XX: Beautiful Prey** (1996)

[XX: Utsukushiki Emono]

director: **Toshiharu Ikeda**

Kei Marimura • Makiko Watanabe

★★★★



► **XX: Beautiful**

Killing Machine (1996)

[XX: Utukushiki Kinou]

director: **Takahito Hara**

Rei Natsume • Kenichi Endo

★½



► **XX: Beautiful Beast** (1997)

[XX: Utukushiki Kemono]

director: **Toshiharu Ikeda**

Kaori Shimamura • Takeshi Yamato
and **Yuko Katagiri**

★★½

entire series is Toei

XX: RED MURDERER (1996)

[Another XX: Akai Satsujinsha]

ANOTHER XX: RED MURDERER**director: Naosuke Kurosawa****Yoko Natsuki • Etsuko Nishio**

Kurosawa Productions

★★½

Here's an unofficial sequel to **XX: Beautiful Victim**, made by the same director with the same star. **Yoko Natsuki** is back as an obdurate forensic doctor investigating the twisted pattern of a psycho-killer rapist. And once again she becomes the object of his obsession. This entry differs from the actual *XX series* by emphasizing thrills rather than the psychological conflicts behind the thrills. But, as usual, director **Naosuke Kurosawa**, tempers the horrific elements with his superb cinematography. Unfortunately, the story isn't unique enough to rise above its vicious tone.

YAKUZA GODDESS:**LUST AND HONOR (1973)**

[Yakuza Kannon: Iro Jingi]

director: Tatsumi Kumashiro**Jiro Okazaki • Nozomi Yasuda**

Nikkatsu

★★★

A diligent, but cursed, monk named Seigen (**Jiro Okazaki**) is predestined for a tragic life. As a baby, he was born from a drowned dead woman's body, thus sealing his fate. One day, while walking near the monastery, he stumbles into a tense situation with a yakuza toughguy. A girl, Misako (**Nozomi Yasuda**), is getting smacked around by the gangster and Seigen saves her. Misako, seemingly overimpressed by his chivalry, seduces the holy man. He enjoys a match of sexual calisthenics with her despite his vow of chastity. To make his sin even more catastrophic, Monk Seigen later discovers Misako is, in

fact, his halfsister (on his father's side). The shame of this illicit relationship excommunicates him from the cloister. Seigen leaves the monastery and becomes a yakuza gangster, covering his body with tattoos of demons and hell's torments. Blaming his father for all the injustices of life, Seigen tracks the man down, killing him. The ex-monk then runs away with Misako. *A life of sin is better than no life at all.*

1973 was a good year for director **Kumashiro**. This film followed his hit **Woods Are Wet: Woman Hell** and preceded **Man And Woman Behind The Fusuma Screen** and **Lovers Are Wet** {see separate listings for all titles}. This time, the credit must also be shared with his chief cinematographer, **Shohei Ando**. The camerawork is breathtaking, elevating a rather melodramatic script into a sensual delight. For example, the "gratitude" sex scene between Monk Seigen and Misako in a waterfall is especially memorable. **Kumashiro** usually speckles his films with moments of humor. However, this movie is dauntlessly serious, which succeeds in making it even more cultish. Some critics have complained about the film's ambiguity, especially regarding the time period. It's unclear, at best.

The original soundtrack is written and performed by **Morio Agata**, a popular Japanese folk singer/songwriter.

YOUNG BEAST:**SECRET PLEASURES (1978)**

[Aoi Kemono: Hisokana Tanoshimi]

director: Kazunari Takeda**Shogo Kano • Noboru Mitani****Minako Mizushima • Junko Inagawa**

Nikkatsu

★★★

After a number of cinematic duds, **Kazunari Takeda** delivers his finest film since the **Housewife's Experience: Tenement Apartment** trilogy (1975). This one is inspired by the true story of a high school student who snaps under the pressure of passing his college entrance exam and kills his parents with a baseball bat.

Shogo Kano (young star of **From Orion's Testimony: Formula For Murder** [earlier in 1978]) is Shuichi, the son of a butcher. He delivers packages for his father, often stopping enroute to use the meat for masturbation before dropping it off to the customers. {After all, this is a *pinku eiga*.}

The kid is in his senior year of high school. The college entrance test is right around the corner. If he doesn't pass, he might as well kill himself. Without college, nobody has a chance for a good life in Japan. And without a respectable grade on the exam, no prestigious college will accept him. So he has to study. Concentrate. And study hard. But— what's that sound? His parents... his parents are having sex while he's trying to study! Don't they know how important this test is? Don't they care? How can they be enjoying themselves while he's so goddamn miserable? He'll show them... and Shuichi bludgeons their naked bodies with his baseball bat.

Kaneto Shindo, of **Onibaba** (1964) fame, directed a mainstream version of this story in 1979. However, he took artistic license with the facts. For his adaptation, **Death By Strangulation**, the parents end up strangling the kid after he tries to kill them.

YOUNG FLESH SLAVE (1985)
[Reijo Niku-dorei]

director: Junichi Suzuki
Rei Akasaka • Aki Hayasaka
Nikkatsu

★★

A distressingly familiar story of a snooty daughter (**Rei Akasaka**) of a wealthy family who *transforms* into a woman after being taught the joys of domination.

Rei Akasaka began her *Nikkatsu* career in 1985 amid similar films, so she had ample opportunity to learn the role well. Ultimately, there's very little variation here from other endeavors like **Skin!** or **Office Love: Sanctuary At Noon** (both 1985). Rei gets captured, tortured and raped repeatedly until — va-voom — she emerges as a *real*, albeit submissive, woman. Ms Akasaka, however, is not especially remembered for this derivative performance, rather she is best remembered for **Katsuhiko Fujii's Beautiful Sisters: Flesh Slaves** (1986) and **Naosuke Kurosawa's Dream Crimes** (1985) {see separate listings}.

YOUNG GAMES (1967)

[Wakai Shigeki]

director: Akio Takeda
Yuri Izumi • Rika Koyanagi
and **Noriko Tatsumi**
Okura

★½

Another inept coming-of-age *pinku eiga* from borderline incompetent studio director **Ario Takeda**. He continues to exploit **Noriko Tatsumi's** enthusiasm, but is ultimately unable to capture it for the screen, ending up with yet another lackluster performance from this perky bombshell (also see **Love's Milky Drops** [1967]). The story focuses on an afternoon of fun-n-frolic as three boys and three girls pair off during a college field trip.

Only **Yuri Izumi** emerges with any kind of self-respect. Ms Izumi comes to the project with some *real* acting jobs under her belt (e.g., lurid sex thrillers from the mid '60s, **Female Bodies Are Disappearing, Freshly Severed Head, Ten Years Of Evil, et al**) so, she isn't thwarted by director Takeda's ineffectual filmmaking techniques. Later, in the early '70s, she was "discovered" by crass **Giichi Nishihara**, starring in many of his loathsome entries, including **Please Rape Me Once More** (1976).

YOUNG GIRLS'

HOLDING CELL (1982)

[Sailor-fuku Kanbetsusho]

title changed to

[Seifuku Kanbetsusho]

director: Yoshihiro Kawasaki

Jun Miho • Mizuho Nakagawa

Chie Yamaguchi • Seru Rando

Nikkatsu

★★

This is **Jun Miho's** first leading role prior to the hit **Pink Curtain** series (1982-1984). But aside from the obvious voyeuristic attributes, there's not much to recommend in this silly high school farce. It's the same kind of mishmash as director **Kawasaki's** previous opus **College Girl: The Spot** (1981).

Miyoko (**Jun Miho**) and Yuko (**Mizuho Nakagawa**) attend a high school where the students rebel against wearing uniforms. All the kids agree to come to classes in normal street clothes... starting tomorrow. But when the two girls show up, a bitchy teacher Miss Rando (**Seru Rando**) decides to make an example of them. Calling it a faculty counter-attack, she demands for Miyoko and Yuko to remove all their clothes and be locked in a cage for the students to see. Sure, it seems

like a harsh punishment, but poor Miss Rando had been a victim of a rape many years ago and she's always got a chip on her shoulder.

YOUNG LADY ASHIYA:

SACRIFICE (1986)

[Ashiya Reijo: Ikenie]

director: Kenichi Ikeda

Yuki Amano • Saeko Kizuki

and **Ayu Kiyokawa**

Nikkatsu

★★

Kenishi Ikeda became an assistant director at **Nikkatsu** in 1979, after graduating from Tokyo's Meji Law University. He moved onto the director's chair in 1986 with this debut project. He was, perhaps, the studio's only filmmaker with a law degree. "I hate working 9 to 5," he said in many interviews, as if that explained the unique situation.

Despite some creative camerawork and an exceptional performance from quirky **Saeko Kizuki**, the film seems to be beneath director **Ikeda's** stately credentials. The story is the very essence of simplicity. A sadistic pervert (**Ayu Kiyokawa**) captures young girls from rich families (**Saeko Kizuki** and **Yuki Amano** are the most visible victims) and trains them into becoming his sex slaves.

Actress **Kizuki** joined **Nikkatsu** in 1985 for **Masura Konuma's** **Woman In The Box**. She would receive notoriety for her subsequent movies **Entails Of A Virgin** (1986) and **Female Inquisitor** (1987) {which also starred Ms Kiyokawa} helmed by cult director **Gaira** (aka **Kazuo Komizu**).

YOUNG LADY DETECTIVES:

HEART BEAT! (1987)

[Ojo-san Tantei:

Tokimeki Renpatsu!]

director: Naosuke Kurosawa

Michiko Nishiwaki • Tsuyoshi Naito
and **Yuko Mizushima**
Nikkatsu

★★

Pretty body-builder **Michiko Nishiwaki** (who later gravitated to Hong Kong action cinema) plays Misao, a college-aged virgin. On the other hand, her best friend, Harumi (**Yuko Mizushima**), is a sexually liberated woman who seems to *live* in somebody else's bed. These implausible two coeds decide to open a detective agency. And they soon become immersed in an investigation which sucks them into the belly of a prostitution syndicate. The girls befriend male tabloid *repowriter* Tayama (**Tsuyoshi Naito**) to help them with the dirty work.

Another great looking film from director **Kurosawa**, but the fluff story keeps it from being taken too seriously. Simply an exploitive rendition of his earlier *Ecstasy Sisters* (1982).

YOUNG WIFE:

MODEST INDECENCY

see *Spotlight Section: Kazuhiro Sano*

YOUNG WIFE:

OPENING JUICY THIGHS

see *Spotlight Section: Hisayasu Sato*

YOUNG WIFE'S

SENSUAL CLUB:

ORGASM GAME (1980)

[Wakazuma Kanno Club:
Zeccho Yugi]

director: **Hidehiro Ito**

Akiko Hyuga • Osamu Tsuruoka
Rie Hayashi • Hiroshi Unayama
Nikkatsu

★★

Newcomer **Hidehiro Ito** delivers another nondescript production, conceptually similar to his debut *Apartment Wife: Lust For An Orgasm*

(1979). Eventually, he would leave *roman-porno* for *Nikkatsu's Best SM* line, directing such mean-spirited films as *Secretary Rope Discipline* (1981) and *Female Beautician Rope Discipline* (1982). Actress **Akiko Hyuga** originally became famous as a look-alike for superstar singer *Momoe Yamaguchi* in the film *Momoe's Lips: Love Beast* (earlier 1980). Her acting ability is one-dimensional, best suited for roles like the cyborg in *Koyu Ohara's Lady Momoko's Adventure* (also 1980).

Koichiro (**Osamu Tsuruoka**) is a third-rate photographer who hasn't fared much better with marriage {he's been divorced twice}. Finally, Koichiro has met his ideal woman, Sayoko (**Akiko Hyuga**) and they are engaged. The couple decides to take a pre-marriage working-vacation together. A model (**Rie Hayashi**) and assistant (**Hiroshi Unayama**) join them on a trip to a remote country house. An orgy results, and girlfriend Sayoko gets pissed off. She cancels the engagement.

The title, *Young Wive's Sensual Club*, is a complete mystery.

Kyusaku YUMENO'S

GIRLS' HELL (1977)

[Yumeno Kyusaku

No Shoujo Jigoju]

director: **Masaru Konuma**

Asami Ogawa • Yuko Asuka

Shoichi Kuwayama • Hideaki Ezumi
Nikkatsu

★★★

In a private girls school, Utae (**Asami Ogawa**) and Aiko (**Yuko Asuka**) are drawn to each other due to their turbulent past, both suffering the pangs of a troubled childhood. They become lesbians, completely dedicated to one another. In a convoluted plot, they soon discover suspicious

improprieties brewing at the school. The principal (**Shoichi Kuwayama**), an unmarried man seemingly devoted to God, is raping the students. He has a knack of choosing girls who are not likely to cause trouble for him (*i.e.*, students who would not complain or file charges with the authorities). Aiko and Utae decide to expose this man for the lecher that he is. But apparently they both have their own personal agenda for the crusade. Aiko is secretly the abused daughter of this evil principal and Utae has already been raped by him. Or maybe they're both living in a vivid fantasy world {the audience is never quite sure}. They capture the man and torment him with a number of psychological and physical tortures {these are savagely grotesque sessions which includes a particularly distasteful abortion sequence}. The film ends with a fiery double suicide after the girls eliminate the principal.

Generally considered actress **Asami Ogawa's** best film, it is the third time she's worked with maverick director Konuma (preceded by **In The Realm Of Sex** and her debut feature, **Office Lady: Ah, There's Something Inside Of Me** [both earlier in 1977]). The movie is based on a novel by **Kyusaku Yumeno**, a popular avant-garde writer best known for the book **Dogura Magura**.

YUMMY IN NEON TOWN:

"I AM READY

TO BE EATEN" (1979)

[Muchimuchi Neon-gai:

Watashi Tabegoro]

director: **Yoshihisa Nakagawa**

Miyako Yamaguchi • Nami Misaki

Yutaka Hayashi • Kazumasa Negishi

Nikkatsu

★½

Nightclub hostesses Nana (**Nami**

Misaki) and Miyako (**Miyako Yamaguchi**) are close friends, but each has her own goal and her own method of reaching it. As the film opens, Nana is reeling from a bad personal experience. She was living with her older sister's estranged husband, that is, until the jilted sibling finds out and causes a scene. Depressed, Nami returns to work where a customer offers her the chance to open and manage her own bar. On the other hand, her friend Miyako is exuberant because her ex-boyfriend has returned with a marriage proposal. As it turns out, the promises made to both girls (*i.e.*, a new club and a wedding bells) are nothing but hot air and the young dreamers become disappointed. Realizing that they still have each other, Nana and Miyako quit the bar and leave on a roadtrip together.

This is the debut project for perky **Nami Misaki**, but her partner **Miyako Yamaguchi** is a **Shogoro Nishimura** protege who starred in many of his late '70s films (*e.g.*, **Gate Of Flesh** [1977], **Showtime** [1977] and **Bone Of The Butterfly** [1978]). But for this venture, both girls seem unqualified, even lost within the simplistic tale. Perhaps it's the fault of newcomer **Yoshihisa Nakagawa**, who — by his own admission — was not cut out to be a director. He moved to producing after this venture, never again helming another film.

ZOOM UP series (1979-1986)

[Zoom Up] 7 Episodes **Nikkatsu**

Zoom Up: Rape Site was not produced to be the first entry in a "series." Rather, it was **Nikkatsu's** to return to the violent pink genre, an arena they had abandoned after critical disapproval of **Rape! 13th Hour**

(1977) {see separate listing}. **Koyu Ohara**, who had shown quite a flare for S&M projects {*Fairy In A Cage* [1977], *Fascination: Portrait Of A Lady* [1977], *Rope Hell* [1978], and *Wet Rope Confession: Convent Story* [1979]} was tapped for this offensive project. As the studio had anticipated, the movie became a big hit.



ZOOM UP: RAPE SITE (1979)

[Zoom Up: Boko Genba]

director: Koyu Ohara

Erina Miyai • Yuki Yoshizawa

Kenji Shimizu • Kazuo Satake

☑ pick your own rating

Tomoko (**Erina Miyai**) accidentally witnesses a sexual escapade between a supermarket manager and a store clerk in a vacant lot behind the store. Later, when the girl turns up dead, Tomoko reports the incident to the police. Obviously, the manager becomes the number one murder suspect, even though there's no evidence and he professes to be innocent. Meanwhile rape/murders flourish as the cops continue to hound the wrong man.

This *pink* thriller is punctuated by a collection of staggeringly repulsive murders, perhaps the most sadistic ever generated on film. For example, at one point the rapist inserts a light bulb into the vagina of his victim and then stomps on her stomach until the glass shatters, slicing her to death. The words *misogynist* and *mean-spirited* can barely describe the atrocities on hand. This is very rough fare, certainly not recommended for everyone. But in all fairness, the project is expertly handled by director extraordinaire **Ohara**.



ZOOM IN:

RAPE APARTMENTS (1980)

[Zoom In: Boko Danchi]

director: Naosuke Kurosawa

Erina Miyai • Yuko Ohsaki

Keiji Shiga • Yoko Azusa

Nikkatsu

★★½

The success of *Zoom Up: Rape Site*, inspired *Nikkatsu* to continue the motif in this loosely based sequel. The studio purposely down-played the violence in favor of a surrealistic narrative. This is the debut for director **Naosuke Kurosawa** who — at least in his pink films — is guilty of *style over substance*. Easily, *Kurosawa* movies feature some of the best cinematography found in any of the *Nikkatsu* films. But often — as critics intimated — it served to camouflage his notoriously weak scripts. However strong screenplays are a rarity in *pinku eiga*. Sometimes, images alone can justify recommendation. Here, *Kurosawa*'s "color-and-shadow" work is akin to that of an erotic *Sei-jun Suzuki*. For example, in one nightmarish scene, love juices dripping from a girl's vagina erupt into flames when they hit the ground.

Erina Miyai plays a housewife in a swank apartment complex. A piano tuner lives a few doors down and *Erina* thinks she recognizes him as a rapist who assaulted her some years ago. One day, the woman happens to see the man attack and brutally assault two women. Now, *Erina* knows for certain it's the same man, but she is reluctant to contact the police because she's inexplicably attracted to him.



As different in style and story as these two *Zoom-Up/Zoom-In* films were, they both sparkle when compared to the lethargic series which followed, a collection of movies which have absolutely nothing to do with the original concept. *Zoom-up* is

a Nippon amalgamation which initially meant "eye-witness," as culled from the Japanese title of *Michelangelo Antonioni's Blow Up* {*Zoom-Up*}. It took on a less sinister meaning for the series. Despite some interesting early episodes, the series degenerated into a collection of stories based on the hypersexual memoirs of professional photographers.

The first entry is generally considered little more than a *star vehicle* for studio sexpot **Junko Mabuki**, future S&M queen {e.g., **White Uniform In Rope Hell** [1980], **Blazing Bondage Lady** [1980], **Rope Slave** [1981], *et al*}. However, director **Sugano** helmed a much more successful venture with another *Nikkatsu pinku eiga* queen, **Maiko Kazama** called **Poaching Wife: Frustrated Inside** (in 1981).

Coarse filmmaker **Katsuhiko Fujii** struggled to bring the series more in line with the original two entries for his **Zoom Up: Sexual Crime Report** (1981), but this one doesn't have the bite. **Yuki Kazamatsuri**, the wife of a wealthy businessman, is working as a nighttime radio disc-jockey when she gets raped. Apparently the assault was masterminded by her maid, secretly the daughter of a CEO who had been put out of work by Yuki's husband.

Yoshimitsu Morita's entry **Zoom Up: Genuine Look At A Stripper** (1982) is noteworthy. While undeniably prurient, the movie takes itself very seriously. **Kaori Okamoto** is

quite good as a detached stripper who also performs live sex shows with members of the audience for a few extra bucks. The director would later helm 1997's hit melodrama **Lost Paradise**.

There is another "Zoom Up" film not considered part of the series, **Seiko's Juicy Thighs: Zoom Up** {see separate listing}. Aside from the fact that it's directed by **Koyu Ohara**, this one bears no relation to any of the forementioned films.

The *Zoom Up* series:

- **Zoom Up: Woman From The Dirty Magazine** (1980)
[Zoom Up: Biniirubon No Onna]
director: **Takashi Sugano**
Junko Mabuki • **Kumiko Hayano**
- **Zoom Up: Sexual Crime Report** (1981)
[Zoom Up: Boko Hakusho]
director: **Katsuhiko Fujii**
Yuki Kazamatsuri • **Rie Hirase**
- **Zoom Up: Genuine Look At A Stripper** (1982)
[Zoom Up: Maruhon Uwasu No Sutorippa]
director: **Yoshimitsu Morita**
starring: **Kaori Okamoto**
- **Zoom Up: Graduation Photos** (1984)
[Zoom Up: Sotsugyo Shashin]
director: **Yoshihiro Kawasaki**
starring: **Reiko Nakamura**
- **Zoom Up: Special Masturbation** (1986)
[Zoom Up: Supesharu Onanie]
director: **Masahito Segawa**

Many of the films reviewed in this book were provided by **Video Search Of Miami**. A free catalog is available. Write to **VSoM**, PO Box 16-1917, Miami FL 33116. Toll free number: (888) 279-9773.

Other sources for video tapes of Japanese motion pictures: **Facets Multimedia** (312) 281-9075 at 1517 Fullerton Ave, Chicago IL 60614; **Something Weird Video** (206) 361-3759 at PO Box 33664, Seattle WA 98133. Both companies offer a catalog.

Of course, many of the titles in this book can be rented at a Japanese Video Store, located in most major cities. But, be aware, the tapes imported directly from Japan will not have English subtitles.



For further information on Oriental films, subscribe to **Asian Cult Cinema** quarterly (formerly *Asian Trash Cinema*). Send a check or money order for \$30 (6 issues), payable to Vital Books Inc, PO Box 16-1919, Miami FL 33116. A free sample copy of the magazine is available upon request.

Appendix A:

Japanese/English Titles

The following is a list of the original Japanese titles, coupled with their English equivalent for all of the motion pictures itemized in “the Film” section of this book. In some cases, where there is no International name, the English title is a direct translation from the Japanese. For additional information or clarification, refer to “The Film” section.

Many Japanese films have English names (*e.g.*, **Rapeman** or **Love Letter**) those titles will not be found in this listing.

ORIGINAL JAPANESE TITLE

16-sai: Yosei No Heya
 A! Onnatachi Waika
 A! Takarazuka!!
 Abnormal: Ingyaku
 Ai Ni Nureta Watashi
 Ai No Borei
 Ai No Hakujitsumu
 Ai No Koriida
 Ai No Nukumori
 Ai No Shinsekai
 Aido Ningyo: Ikasete
 Aijo Kaigan
 Aiju: Akai Kuchibiru
 Aiju: Aku No Hana
 Aiju: Asaru
 Aiju: Atsuku Kegasu
 Aiju: Yaru!
 Aishu Yuutsuna No Circuit
 Aiyoku Seikatsu: Yoru Yo Nurashite
 Aizome Kyoko Kareinaru T suioku
 Aiyoku No Hyoteki
 Akai Boko

ENGLISH LANGUAGE TITLE

16 Years Old: Nymphet's Room
 Oh! Women: A Dirty Song
 Oh! Takarazuka!!
 Abnormal: Ugly Abuse
 Love Makes Me Wet
 In The Realm Of Passion
 Love Daydream
 In The Realm Of Senses
 Warmth Of Love
 New World Of Love
 Love Slave Doll: Make Me Come
 Love Awakening
 Love Beast: Red Lips
 Love Beast: Flower Of Vice
 Love Beast: Hunt
 Love Beast: Steamy Disgrace
 Love Beast: Attack!
 Melancholy Racing Circuit
 Lustful Life: Night, Make Me Wet!
 Aizome's Somber Reminiscence
 Target Of Lust
 Red Violation

Akai Joji	Red Love Affair
Akai Kaben Ga Nururu	Red Petal Is Wet
Akai Kairaku	Red Pleasure
Akai Kami No Onna	Woman With Red Hair
Akai Scandal: Joji	Red Scandal: Affair
Akai Shoufu: Tsukisasu	Scarlet Prostitute: Stabbing
Akasen Chitai	Red Light District
Akasen Honmoku Chabuya No Onna	Red Light District: Woman in Honmoku
Akasen Saigo No Hi: Showa 33-nen	Last Day Of Red Light District: 3/31/58
Akasen Tobita Yukaku	Red Light Tobita Brothel
Akasen Tamanoi: Nukeraremasu	Red Light District: Gonna Get Out
Aki Toori-ame	Red Fleeting Rain
Aku O Uru Furo Sales	Wicked Salesman
Akudama Junen	Ten Years Of Evil
Akujo Gundan	Fallen Angel Song
Akujo Kamakiri	Mantis Lady
Akuma No Heya	Demon's Room
Akuma No Hitojichi	Devil's Hostage
Akutoku No Sakae	Prosperities Of Vice
Akutokui	Vicious Doctor
Amai Shoya	Sweet Wedding Night
Ame No Headlights	Headlights In The Rain
Ame No Yo No Joji	Love Affair On A Rainy Night
Ami No Nakano Boko	Ripe In The Net
Ana	Hole
Ana Ni Kagi Ga Nai	Keyhole Without A Key
Ana O Nerae	Aim At The Pit
Anajigoku	Hell Pit
Ane Nikki	Elder Sister's Diary
Anne No Komori Uta	Anne's Lullaby
Another XX: Akai Satsujinsha	XX: Red Murderer
Anshitsu	Dark Room
Aoi Film Shinasadame	Blue Film: Estimation
Aoi Kemono: Hisokana Tanoshimi	Young Beast: Secret Pleasures
Aru 19 Sai No Nikki Agete Yokatta	I Don't Regret Losing Virginity To You
Aru Callgirl No Shogen: Roshutsu	Exposure: Call Girl's Testimony
Aru Mittsu	Some Stories Of Adultery
Aru Mittsu: Bi To Shu	Some Stories: Beauty And Ugliness
Aru Mittsu: Shikimu	Some Stories: Love Dream
Aru Sex Doctor No Kiroku	Memoirs Of A Sex Doctor
Asa Wa Dameyo!	Never In The Morning!
Ashiya Reijo: Ikennie	Young Lady Ashiya: Sacrifice
Asobareru Onna	Woman Who Is Used
Atashi Wa Juice	I Am Juice
Atsui Hanko	Hot Crime
Avec Riyokan	Love Hotel
Baita	Whore
Bakku Ga Daisuki	I Like It From Behind

Bankaku: Kanto Sex Gundan	Kanto County Sex Unit
Bara No Tameiki	Sigh Of Roses
Bara No Yakata:	Mansion Of Roses:
Otokotachi No Passion	Passion Of Men
Bara To Muchi	Rose And The Whip
Bijin Reporter: Boko Nama-chukei	Beauty Reporter: Rape Broadcast
Bijo No Harawata	Entrails Of A Beautiful Woman
Bishimai: Aegu!	Beautiful Sisters: Panting!
Bishimai: Hagu!	Beautiful Sisters: Skin!
Bishimai Nikudorei	Beautiful Sisters: Flesh Slaves
Bishimai: Okasu	Beautiful Sisters: Seduced
Bishoujo Puroresu	Beautiful Wrestlers:
Shisshin 10-byo Mae	DownFor The Count
Boko!	Assault!
Boko Climax!	Rape Climax!
Boko Gishiki	Rape Ceremony
Boko Honban	Genuine Rape
Boko! Kirisaki Jack	Assault! Jack The Ripper
Boko Shoujo Nikki: Mesu	Raped Virgin's Diary: Female Beast
Bokohan	Rapist
Bokura No Jidai	Male Generation
Bokura No Kisetsu	Male Season
Bokura No Shunkan	Male Moment
Boso Pekopeko-bushi Onna Maiwai	Boso Rhythm: Thank God For Women
Boyoku No Shikibuton	Bed Of Violent Desires
Bucho No Aijin: Pink No Stocking	Manager's Lover: Pink Stockings
Campus Erotica: Urete Hiraku	Late Bloom: Campus Erotica
Chi No Bohikoh	Bloody Rape
Chi To Ekusutasi	Blood And Ecstasy
Chibusa No Kaori	Scent Of Breasts
Chibusa No Mitsuryoh	Hunting Breasts
Chijoku No Meya	Room Of Shame
Chikan	Molester series
Chikan Densha	Molester's Train series
Chikan No Kisetsu	Season For Rapists
Chikan To Nozoki: Fujin-ka Byoto	Molester & Peeper: Gynecology Ward
Chikatetsu Renzoku Rape	Subway Serial Rape series
Chikatetsu Renzoku Rape: Aijin-gari	Subway Serial Rape: Lover Hunting
Chikatetsu Renzoku Rape: OL-gari	Subway Serial Rape: Office Lady Hunt
Chikatetsu Renzoku Rape: Seifuku	Subway Serial Rape: Uniform Hunting
Chikubi Ni Pierce O Shita Onna	Woman With Pierced Nipples
China Scandal Enbu	China Scandal: Exotic Dance
Cho Abnormal Sex: Hentai Mamire	Ultra Abnormal Sex: Lots Of Perverts
Climax! Okasareru Hanayome	Climax! Raped Bride
Climax Rape: Hagu	Rape Climax: Skinning
Dan Oniroku Aoi Onna	Blue Woman
Dan Oniroku Bara Jigoku	Hell Of Roses
Dan Oniroku Bara No Nikutai	Skin Of Roses

Dan Oniroku Bijo Nawagesho	Beauty Rope Cosmetology
Dan Oniroku Bijo Nawajigoku	Beauty In Rope Hell
Dan Oniroku Bikyoshi Jigokuzeme	Beautiful Teacher In Torture Hell
Dan Oniroku Hakui Nawa Jigoku	White Uniform In Rope Hell
Dan Oniroku Hanayome Ningyo	Bridal Doll
Dan Oniroku Hitozuma Naburi	Wife To Be Molested
Dan Oniroku Ikenie Shimai	Sisters To Be Sacrificed
Dan Oniroku Kinbaku Manji-zeme	Double Rope Torture
Dan Oniroku Kurokami Nawa Fujin	Dark Hair, Velvet Soul
Dan Oniroku Nawa To Hada	Rope And Skin
Dan Oniroku OL Nawa Dorei	Office Lady Rope Slave
Dan Oniroku Nawagesho	Rope Cosmetology
Dan Oniroku Nawazeme	Rope Torture
Dan Oniroku Onna	
Biyoshi Nawa Shiiku	Female Beautician Rope Discipline
Dan Oniroku Onna	
Hisho Nawa Chyokyo	Secretary Rope Discipline
Dan Oniroku Onna	
Kyoshi Nawajigoku	Female Teacher In Rope Hell
Dan Oniroku Reijou Nawazeme	Female Bondage Torture
Dan Oniroku Shoujo Mokuba-zeme	Girl And The Wooden Horse Torture
Dan Oniroku Shoujo Shibari Ezu	Image Of A Bound Girl
Dan Oniroku Yoen Fujin	Blazing Bondage Lady
Dan Oniroku Yoen Nomen Jigoku	Exotic Masks In Hell
Danchizuma Hirusagari No Joji	Apartment Wife series
Danchizuma: Mahiru No Joji	Apartment Wife Mid-Afternoon Affair
Danjo Seiji-gaku: Kojin Jugyo	Man & Woman Sexology: Lessons
Dannoura Yomakura Kassenki	Dannoura Pillow War
Dendo Baiburu Shisuta Gari	Electric Bible: Sister Hunting
Denki Kurage	Electric Jellyfish
Document: Orgasms	Orgasm Documentary
Dokuga	Clutches
Dorei Keiyakusho	Slave Contract
Dorei Keiyakusho: Muchi To Highheel	Slave Contract: Whip & High Heels
Dorei Mibojin	Slave Widow
Dorei Zuma	Slave Wife
Dorodarake No Seifuku	Muddy Uniform
E-Cup Honban II: Hojuku	E-Cup Real Action Take Two: Ripe
Eden No Sono	Garden Of Eden
Edo Ensho Yawa Tako To Akagai	Bawdy Tales of Edo Octopus & Shell
Edogawa Rampo Ryoki-Kan:	
Yaneura No Sanpo Sha	Walker In The Attic
Edo Komachi: In No Utage	Edo Beauty: Feast Of Lust
Ege-kai Ni Sasagu	Dedicated To Aegean Sea
Ensetsu Meiji Jakoden	Story Of Heresy In Meiji Era
Ensetsu: Otomi Yosaburo	Romantic Tale: Otomi And Yosaburo
Eros Gakuen: Kando Batsugun	Erotic Campus: Rape Reception
Eros Wa Amaki Kaori	Sweet Scent Of Eros

Erosu No Yuwaku	Seduction Of Eros
Erotic Fuudoki-kaedoko	Erotic Culture Shock: Swapping
Eroticna Kankei	Erotic Liaisons
Erotikkuna Kankei	Erotic Liaisons
Etsuraku	Pleasures Of The Flesh
Exciting Ero: Atsuo Hada	Exciting Eros: Hot Skin
Eve-chan No Hanabira	Eve's Flower Petal
Eve-chan No Nurete Yuku	Eve is Getting Wet
Fudatsuki Shoujo	Virgins With Bad Reputations
Fufu Higi Kurabe	Competition Married Couple Technique
Fufu Kokan	Swapping Between Couples
Fujin-ka Byoto: Yasashiku Monde	Gynecology Ward: Caress Me Tenderly
Fukai Yokuboo No Tanima	Lustful Valley
Fumo No Aiyoku	Empty Lust
Funosha	Impotent
Furin	Adultery
Furin No Tanoshimi	Joys Of Adultery
Furin-zuma No Sei: Kairaku-asari	Promiscuous Wife Sexuality: Pleasure
Furusato Porn: Kame-san Shaburi	Hometown Porn: Turtle Licking
Furyo Shoujo Noraneko No Seishun	Delinquent Girl: Alleycat In Heat
Futago-za No Onna	Gemini Woman
Gakusei Mabu: Shoujo No Aji	Student Mistress: Taste Of A Virgin
Gakusei Shofu	Student Prostitute
Gakusei-zuma: Shinobi Naki	Student Wife: Weeping Silently
Gal Condom Asobi	Girl Condom Play
Gay No Omocha-bako	Gay Toybox
Gekiai! Lolita Mitsuro	Mad Love! Lolita Poaching
Gendai Ai No Jiten	Memoirs Of Modern Love
Gendai Joi Igaku	Memoirs Of A Modern Female Doctor
Gendai Kunoichi Niku Jigoku	Modern Female Ninja: Flesh Hell
Gendai Porno-den: Senten-sei Inpu	Modern Porn Tale: Inherited Sex Mania
Gendai Ryoki Sei Hanzai	Grotesque Perverted Slaughter
Gendai Shofu-ko:	Modern Prostitution:
Seifuku No Shita No Uzuki	Lust Under A Uniform
Genkai-nada	Sea Of Genkai
Genso Fujin Ezu	Fascination: Portrait Of A Lady
Gokuhi Onna Gomon	Top Secrets Of Women Torture
Gomon Hyaku-nen-shi	Torture Chronicles: 100 Years
Gomon: Reijo-hen	Torture: A Lady
Goumon Kifujin	Female Inquisitor
Goyokiba	Hanzo The Blade series
Gushonure: Zenshin Aibu	Soaking Wet: Touch All Over The Body
Gyakutai Dorei Shoujo	Abused Slave Girl
Hachigatsu No Nureta Suna	August: Wet Sand
Hachigatsu Wa Eros No Nioi	August: Scent Of Eros
Hahako Kankin: Mesu	Captured Mother And Daughter
Hakkin: Higa No Onna	Banned: Woman's Secret Pictures
Hakkin Nikubuton	Banned Book: Flesh Futon

Hakkinbon Bijin Ranbu Yori Semeru	Beauty's Exotic Dance – Torture!
Hako No Naka No Onna:	
Shojo Ikenie	Woman In The Box: Virgin Sacrifice
Hakui Kankin	Captured White Uniform
Hakui Monogatari: Midasu!	White Uniform Story: Molesting
Hakujitsumu	Daydream
Hakujitsumu Zoku	Daydream 2
Hakumen Sex-han	Evil Sex Maniac
Hana O Kuu Mushi	Insect That Eats Flowers
Hana To Hebi	Flower And Snake
Hana To Hebi: Hakui Nawa Dorei	Flower & Snake: Uniform Rope Slave
Hana To Hebi: Jigoku-hen	Flower & Snake: Sketch Of Hell
Hana To Hebi: Kyukyoku Nawa Chokyo	Flower & Snake: Ultimate Rope
Hana To Kajitsu	Flower And Fruit
Hanjuku Madonna	Detective With Sunglasses (series)
Hanra Honban: Joshidaisei Boko-hen	Naked Action College Girl Rape Edition
Haragashionna	Womb For Rent
Hard Focus: Nusumi-giki	Hard Focus: Eavesdrop
Hard Les: Honban Zetsugi	Hard Lesbian: Tongue Technique
Hard Scandal: Sei No Hyoryu-sha	Hard Scandal: Sex Drifter
Harenchi Zetsugi Technique	Indecent Tongue Technique
Haresugata Onna Emaki	Glorious Moment: A Woman's Roll
Hatsukoi Jigokuhen	Inferno Of First Love
Hazukashii Giko	Shameful Technique
Henshitsu	Degenerate
Hentai Byoto: Hakui-zeme	Pervert Ward: Torturing White Uniform
Hentai Byoto: SM Shinryo-shitsu	Pervert Ward: S&M Clinic
Hentai Kazoku: Aniki No Yome-san	Pervert Family: Brother's Bride
Hentai Shojo	Perverted Virgin
Hentaima	Perverted Criminal
Hihon: Midaregumo	Secret Book: Turbulent Cloud
Hihon: Muki Tamago	Secret Book: Peeled Egg
Hihon: Sode To Sode	Secret Book: Sleeve And Sleeve
Hikisakareta Shojo	Ripped Virgin
Himegokoro	Secret Wish
Himegoto	Secret Affair
Himo To Kusari	Rope And Chain
Himotsuki Shojo	Virgins And Pimp
Hinin Kakumei	Birth Control Revolution
Hiroku Onna-ro	Woman's Prison (series)
Hiroku Nagasaki Onna-ro	Woman's Prison (series)
Hirusagari No Aibiki	Afternoon Rendezvous
Hirusagari No Joji: Henshin	Afternoon Affair: Transformation
Hirusagari No Joji: Koto-mandara	Afternoon Affair: Kyoto Holy Tapestry
Hirusagari No Joji: Uramado	Afternoon Affair: Rear Window
Hirusagari No Onna: Chohatsu!	Woman Of The Afternoon: Incite!
Hissatsu Irojikake	Sex War
Hitonatsu No Himitsu	Secret Of One Summer

Hitonatsu No Taiken: Aoi Sangosho	Blue Lagoon: A Summer Experience
Hitozuma Boko Mansion	Wife's Rape Mansion
Hitozuma Collector	Wife Collector
Hitozuma Gomon: Sandan-zeme	Housewife Punishment: Triple Torture
Hitozuma Hentai Biyoshitsu	Wife's Perverted Beauty Salon
Hitozuma: Nokoribi	Married Woman: Smoldering Fire
Hitozuma Shudan Boko Chishi Jiken	Rape And Death Of A Housewife
Hizunda Joyoku	Twisted Lust
Honban	Showtime
Honban Fujo Boko	Sexual Battery Against Women
Honban Les: Hazukashii Taii	Genuine Lesbian Embarrassing Position
Honban Onanie: Shigi	Genuine Masturbation: Finger Play
Honban: Vibe Sekkan	Real Action: Vibrator Punishment
Honto No Sora-iro	True Sky-Blue
Hostess Joho: Shiofuki Sanshimai	Hostess Confidential: 3 Juicy Sisters
Hotel Kyosei Waisetsu Jiken Okashite	Rape Me: Sex Assault In A Hotel Room
Hotetoru Tenshi: Chijoku No Wana	Call Girl Angel: Trap Of Disgrace
Ichijo Sayuri: Nureta Yokujo	Ichijo's Wet Lust
Ido Baishun: Itemo Iitomo	Prostitution On Wheels
Ijimate Kudasai Henrietta	Please Abuse Me, Henrietta
Ijo Na Hanno: Monzetsu	Abnormal Reaction: Ecstasy
Ijo Seiyoku No Onna	Woman's Abnormal Sex Drive
Ijo Taiken Hakusho: Aoi Boko	Report On Abnormal: Virgin Rape
Ijo Taiken Hakusho: Jotai Seikei	Report On Abnormal: Plastic Surgery
Ijoh Bohkohzai	Abnormal Rape
Ijoh Sei Hanzai	Abnormal Sex Crimes
Ijojochi Jiken: Kamisori	Abnormal Passion Case: Razor
Ikenie	Sacrifice
Ikenie Fujin	Wife To Be Sacrificed
Ikenie Tenshi	Angel To Be Sacrificed
Iku Iku Might Guy:	Go! Go! Mighty Guy:
Seishun No Monmon	Sexual Frustration Of Youth
Immoral: Midarana Kankei	Immoral: Indecent Relations
Inran Chikan Minna Byoki	Perverted Seduction: Everyone Is Sick!
Into Kamakura Fujin	Immoral Lady Of Kamakura
Inyoku No Mai	Dance Of Lust
Inzesu Mibojin	Lewd Widow
Irezumi	Tattoo
Iro Wa Sailor-fuku	My Girlfriend Wears A Uniform
Iro No Michizure	Lustful Companions
Iro No Tehai-shi	Lusty Broker
Iro Zange	Erotic Confessions
Irogoyomi Onna Ukiyoe-shi	Eros Schedule Book Female Artist
Irogoyomi Ooku Hiwa	Eros Schedule Book series
Irokezakari	Blooming Lust
Irokurui	Crazy For Lust
Irowana	Trap of Lust
Itazura	Mischief

- Itazura Lolita
 Iyarashii Hitozuma: Nureru
 Izumi Daihachi No
 Joshidaisei No Kinyobi
 Jain
 Jigoku No Roper
 Jinruigaku Nyumon
 Jintai-mokei No Yuru
 Jitsuroku: Abe Sada
 Jitsuroku Erogotoshitachi
 Jitsuroku Furyo Shoujo: Kan
 Jitsuroku: Gypsy Rose
 Jitsuroku Irogotoshi: The Gigolo
 Jitsuroku Kazuko Shirakawa:
 Hadaka No Rirekisho
 Jitsuroku Kiri Kaoru:
 Nipponichi No Lesbian
 Jitsuroku Onna Kanbetsusho:
 Sei-jigoku
 Jochi No Ori
 Jochi No Shigemi
 Jofu
 Joji Zankokushi
 Jokei Gokinsei Hyaku-nen
 Jokosei 100-nin:
 Maruhi Motel Hakusho
 Jokosei Nise Nikki
 Jokousei: Hanahiraku Yuko
 Jokousei: Yuko No Shiroy Mune
 Jokyoshi No Himitsu
 Jokyoshi Tenshi No Harawata
 Joshidai-ryo vs Kango Gakuen-ryo
 Joshidaisei: The Anaba
 Joshidaisei No Kiso Chishiki Ano
 Joshidaisei Sex Hoteishiki
 Joshigakusei Hitonatsu No Taiken
 Joshigakusei Karennan Ikenie
 Joshigakusei No Kinjirareta Hanazono
 Joshigakusei No Kokuhaku
 Akai Yuwaku
 Joshigakusei Sei No Meiro
 Joshu Zankoku Shikei
 Joshiryo
 Jotai Johatsu
 Jotai Kaika
 Jotai No Doronuma
 Jotai Zanyakuzu
 Jouen Ohichi No Koiuta
 Mischievous Lolita
 Filthy Wife: Wet
 College Girls On Friday
 Snake Lust
 Roper From Hell (*series*)
 Pornographers
 Night Of Anatomical Doll
 Sada Abe: A Docu-Drama
 Professional Performers Docu-Drama
 Female Delinquent: A Docu-Drama
 Gypsy Rose: A Docu-Drama
 Gigolo: A Docu-Drama
 Naked Resume
 True Story Of Kazuko Shirakawa
 Kaoru Kiri: A Docu-Drama
 The Best Lesbian In Japan
 True Story Of A Woman In Jail:
 Sex Hell
 Call Girl: Lust Cage
 Bush Of Lust
 Mistress
 Cruel Punishment For Female Infidelity
 Torture Chronicles 100 Years Continues
 100 High School Girls:
 Secret Motel Report
 High School Girl's Diary
 Coed Report: Blooming Yuko
 Coed Report: Yuko's White Breasts
 Female Teacher's Secret
 Angel Guts: High School Coed
 Female College Dorm vs Nursing Dorm
 College Girl: The Spot
 Essential Information For College Girls
 College Girls: Sex Equation
 College Girl: One Summer Experience
 College Girl: Pretty Sacrifice
 College Coed Forbidden Flower Garden
 Confessions Of A College Girl:
 Red Temptation
 Coed's Sexual Labyrinth
 Female Prisoners Brutal Treatment
 Girl's Dormitory
 Female Bodies Are Disappearing
 Blooming Woman's Body
 Female Body Quicksand
 Female Bodies In A Brutal Scenario
 Passionate: Ohichi's Love Song

Joyoku No Kurozuisei	Narcissus Of Lust
Joyokuonna No Ayamachi	Lusty Woman's Mistakes
Judai No Aoi Sei	Teenage Sex Problems
Judai No Seiten '75	Teenagers' Sex Journal '75
Juken Ianpu	Comfort Tutor
Jukujo: Nomitsuna Zengi	Ripe Woman: Rich Foreplay
Junketsu: Aru Shoji No Kokuhaku	Virginity: Memoirs Of A Young Girl
Junko Wananaku	Junko's Bliss
Juyoku-ma Ranko	Beast Lust: Devil Rampage
Kabe No Naka No Himegoto	Skeleton In The Closet
Kaben No Shizuku	Beads From A Petal
Kaburitsuki Jinsei	Fan Life
Kagai Jugyo: Boko!	Extracurricular Activity: Rape!
Kagaikyoju: Urehajime	Extracurricular Activities: Almost Ripe
Kagami No Naka No Etsuraku	Pleasure In The Mirror
Kageki Honban Sho:	Extremely Wild Genuine Sex Show:
Ijoshachi No Yoru	Night Of The Perverts
Kagi	Key (Odd Obsession)
Kaikan No Shirizeme	Pleasure Of Anal Sex
Kaikan Onanie: Niizuma-hen	Pleasure Masturbation: New Wife
Kairaku Gakuen: Kinjirareta Asobi	Pleasure Campus: Secret Games
Kairaku No Wana	Pleasure Trap
Kairaku Satsujin: Onna Sousakan	Murder For Pleasure: Female Detective
Kakaushizuma	Secret Wife
Kamakura Fujin: Dotei Club	Lady Kamakura: Cherry Boy Club
Kamen No Yuwaku	Temptation Of The Mask
Kanda-gawa Inran Senso	Kanda River Pervert War
Kangofu Maruhi Karte:	Nurses' Secret Chart:
Shiroi Seifuku No Modae	Randy White Uniforms
Kangofu Nikki: Kemonojimita Gogo	Nurses' Journal: Animal In Afternoon
Kangofu Nikki: Waisetsu Na Karute	Nurse's Journal: Nasty File
Kanjirundesu	I Am Aroused
Kanjuku Joshidaisei: Oshaburi Jozu	Ripe College Girls: Good At Licking
Kankin Sei No Dorei: Ikenie 2	Captured For Sex 2
Kanno Chitai:	Melancholy Flesh Business:
Kanashimi No Yuutsuna Zegen	Sensuous Zone
Kanno Kyoshitsu: Ai No Technique	Sensual Classroom: Lessons In Love
Kano Fujin: Ireppanashi	Lustful Wife: Keep It Inside Me
Kantsubaki	Winter Camellia
Karuizawa Fujin	Lady Karuizawa
Karyudo-tachi No Shokkaku	Hunters' Sense Of Touch
Kashin No Sasoi	Call Of The Pistol
Kashin No Takamari	White Whore
Kawarasaki-ke No Ichizoku	Kawarasaki Family
Kedamono	Beast
Kekko Kamen	Keko Mask series
Kibogaoka Fufu Senso	Marital War In Kibogaoka
Kifujin Shibari Tsubo	Noble Lady: Bound Vase

Kigeki Hachurui	Blonde Hunt
Kikenna Kankei	Dangerous Liaisons
Kinbaku: Jushoku Fujin	Tight Bondage: Lustful Animal Wife
Kinbaku: Muchi To Highheel	Bondage: Whip And High Heels
Kinbaku • SM • 18-sai	Bondage SM: 18 Years Old
Kindan No Joji	Forbidden Affair
Kindan No Sono: The Seifuku Les	Amazon Garden: Uniform Lesbians
Kinjirata Taiken	Forbidden Ordeal
Kinyo-bi No Shinshitsu	Friday Bedroom
Kobayashi Hitomi Ougi Kaikan	Kobayashi's Secret Pleasure
Kofun	Excitement
Koi No Karyudo	Love Hunter
Koi No Karyudo: Atsui Hada	Love Hunter: Hot Skin
Koi No Karyudo: Yokubo	Love Hunter: Lust
Koibito-tachi Wa Nureta	Lovers Are Wet
Koigurui	Crazy For Love
Kokeimu	Crimson Dream
Koko Emanuelle Nureta Doyobi	High School Emanuelle: Wet Saturday
Koko Erotopia: Akai Seifuku	High School Erotopia: Red Uniforms
Koko Kyoshi: Seijuku	High School Teacher: Maturing
Koko Kyoshi: Shishshin!	High School Teacher: Swoon!
Kokosei Geisha	High School Geisha
Kokotsu No Asa	Morning Of Ecstasy
Kokusai-sen Stewardress	International Stewardress: Erotic Flight
Kokyu Baishun: Jigoku No Kifujin	High Class Call Girls: Lady From Hell
Kokyu Soap: Monzetsu Higi	High Class Bathhouse Sex Technique
Komatsu Midori No Suki-bokuro	Sexy Beauty Mark
Koshitsu No Technique	Technique In Private
Koshoku Mansion	Lustful Room In An Apartment
Koshokuma	Pervert
Koshoku Genroku	Lewd Genroku
Koshoku Kazoku Kitsune To Tanuki	Amorous Family: Like Fox & Raccoon
Koya No Dacchi Waifu	Inflatable Sex Doll Of The Wastelands
Koyamu	Crimson Night Dream
Konzen Kojoki	Sex Before Marriage
Kunoichi Ninpo Hyakka Manji-garimi	Female Ninja Magic: Trampled Flowers
Kunoichi Ninpo	Female Ninja Magic
Kunoichi Ninpo: Kannon Biraki	In Bed With The Enemy
Kunoichi Ninpou-cho	Female Ninja: Magic Chronicles series
Kurobara Fujin	Lady Black Rose
Kurobara Shoten	Black Rose Ascension
Kuroi Boku: Fukei O Osou	Dark Rape: Attacking The Female Cops
Kuroi Shitagi No Onna	Woman In Black Lingerie
Kuroi Yuki	Black Snow
Kurutta Butokai	Mad Ballroom Gala
Kurutta Joji: Oshaburi	Crazy Affair: Pacifier
Kurutta Kajitsu	Crazy Fruit
Kyabare Nikki	Cabaret Diary

Kyokon Densetsu: Utsukushiki Nazo	Legend Of The Big Penis
Kyoran No Aegi	Morning Frenzy
Kyosei Jidai	Crazy Season
Kyosi Mejika	Teacher Deer
Kyusho Zeme	Torturing A Sensative Spot
La Valuse: Watashi Bokosaremashita	I've Been Raped And Abused
Lesbian No Sekai: Koukotsu	Lesbian World: Ecstasy
Lesbian Rape: Amai Mitsujiru	Lesbian Rape: Sweet Honey Juice
Lolita Chijoku	Lolita Disgrace
Lolita House: Oshimeri Junko	Lolita House: Wet Junko
Lolita Vib-Zeme	Lolita: Vibrator Torture
Lost Love: Abura Jigoku	Lost Love: Oil Hell
Lynch To Shibari	Lynch And Rope
Machi Nureta Onna	Waiting Wet Woman
Madame Sade: Mesu Jigoku	Madam DeSade: She Beast In Hell
Madame Scandal: 10-byo Shinasete	Madam Scandal: To Die 10 Seconds
Mahiru No Kirisaki-ma	High Noon Ripper
Makka Na Ubuge	Crimson-Haired Girl
Manatsu No Yo No Joji: Modae	Midsummer Night's Affair: Bliss
Maruhi Ama Report: Monzetsu	Female Diver Secret Report: Ecstasy
Maruhi Benten Gokaicho	Secret Chronicle: Opening The Doors
Maruhi: Aka-benten	Secret Chronicle: Crimson Goddess
Maruhi Honeymoon: Boko Ressha	Secret Honeymoon: Rape Train
Maruhi: Joro Ichiba	Secret Chronicle: Prostitution Market
Maruhi: Joro Seme Jigoku	Secret Chronicle: Torture Hell
Maruhi Joshidaisei: Sex Arbeit	Secret of College Girls: Sex Pros
Maruhi: Shikijo Mesu Ichiba	Secret Chronicle: She-Beast Market
Maruhi Toruko Buro	Turkish Baths: Top Secret
Maruhon: Uwasa No Stripper	Live Act: Top Stripper
Masho No Kaori	Scent Of Spell
Masho No Onna	Woman Of Ill Repute
Mayonaka No Hanazono	Flower Bed At Midnight
Mayonaka No Yosei	Midnight Fairy
Megyaku	Splatter
Mehyo	Female Leopard
Meneko	Female Cats
Mesu Ookami	Female Wolf
Mesunekotachi NoYoru	Night Of The Felines
Mesu-osu No Honno	Impulsive Behavior of Men & Women
Mibojin Geshuku: Hatsunaki	Widow's Boarding House: Orgasm
Mibojin Geshuku:	Widow's Boarding House:
Anata Mo Kashimasu Hatsu Ijiri	Rent You, Rent Me
Mibojin Hentai Jigoku	Widow's Perverted Hell
Mibojin: Mofuku No Modae	Widow: Bliss In A Mourning Dress
Mibojin No Shinshitsu	Widow's Bedroom
Mibojin: Shonanuka No Modae	Widow: Bliss On 7th Day Of Mourning
Mibojin-zeme	Torturing Widows
Midarazuma	Indecent Wife

Midaregami	Dishevelled Hair
Midareta Kankei	Indecent Relationship
Mika Madoka: Yubi O Nurasu Onna	Woman Who Wets Her Fingers
Misetagaru Onna	Woman Who Exposes Herself
Misshitsu No Hoyo	Embrace In A Secret Room
Mitsuryo-zuma: Oku No Uzuki	Poaching Wife: Frustrated Inside
Mizu No Nai Puuru	Pool Without Water
Moa Sekushi:	
Kemono No Yoni Mo Ichido	Do It Again: Like An Animal
Modori-gawa	Modori River
Mofuku-zuma: Teimou Nawa-dorei	Wife In Mourning: Rope Slave
Momoe No Kuchibiru: Aiju	Momoe's Lips: Love Beast
Momoiro Shintai Kensa	Pink Physical Examination
Momojiri Dokyusei: Machibuse	Pink Tush Girls: Slinking Classmates
Momojiri Musume: Pink Hip Girl	Pink Tush Girl series
Momoko Fujin No Boken	Lady Momoko's Adventure
Monzetsu!! Donden Gaeshi	Painful Bliss! Final Twist
Monzetsu Honban: Buchikomu!	Blissful Genuine Sex: Penetration!
Motto Hageshiku Motto Tsuyoku	Love Me Strong... Love Me Hard
Motto Shinayaka Ni Motto Shitataka Ni	So Soft, So Cunning
Monzetsu Fujin: Kairaku No Oku	Lady Ecstasy: Pleasure Profound
Mou Ichido Yatte	Please Rape Me Once More
Mr Dilemman: Shikijo-gurui	Mr Dilemma Man: Lunatic For Lust
Muchi To Hada	Whip And Skin
Muchimuchi Neon-gai:	Yummy In Neon Town:
Watashi Tabegoro	I Am Ready To Be Eaten
Mukido Josei	Loose Women
Musashino Shinju	Musashino Double Suicide
Musei: Yaburechatta	Dream Sex: My Hymen Seems Broken
Nakayama Aiko "Mibojin Gakko"	Wet And Crying: based on
Yori: Nurete Naku	Aiko Nakayama's <i>School Of Widows</i>
Naku Onna	Woman Who Cries
Nama Honban: Nomihosu!	Real Action: Drink Up
Nama Tocho Report: Chiwa	Real Time Tap Report: Pillow Talk
Namadori Tocho Video	Live Recording Secret Video
Noraneke Rokku	Alleycat Rock series
Nawa Jigoku	Rope Hell
Nawa Shimai: Kimyona Kajitsu	Rope Sisters: Strange Fruit
Nawa To Chubusa	Rope And Breasts
Nerawareta Gakuen: Seifuku O Osou	Target Campus: Attacking The Uniform
Nihon Boko Ankokushi Bogyakuma	Dark Story Of Japanese Rapist
Nihon Maruhi Fuzokushi Chibusa	Top Secret Japanese Customs: Breasts
Nihon Sei Fuzokushi Murishinju	History Of Japanese Sexual Behavior
Nihon Seihanzaishi: Torima	Japanese Sex Crime: Concurrence
Niizuma Sex: Kaikan Batsugun	Newlywed Wife Sex: Pleasure Supreme
Niku	Flesh
Niku Dorei: Kanashiki Gangu	Flesh Slave: Sorrowful Toy
Niku No Hokorobi	Rip Of The Flesh

Niku No Hyoteki: Ubau	Flesh Target: Rape!
Niku No Kyoh-en	Orgy Of Flesh
Niku No Shiiku	Training Of The Flesh
Nikujigoku	Flesh Hell
Nikukei	Carnal Punishment
Nikutai No Akuma	Devil In The Flesh
Nikutai No Mon	Gate Of Flesh
Nikutai No Yuwaku	Seduction Of The Flesh
Nikuyoku No Hirusagari	Lusty Afternoon
Nikuzeme	Flesh Torture
Ninshin Bunben Chuzetsu	Pregnancy, Birth And Abortion
Ninshin To Seibyō	Conception And Venereal Disease
Nippon Kanraku-chitai	Japan's Pleasure District: Turkish Bath
Nizuma Kahanshin: Washizukami	New Wife's Private Parts: Caress
Nokezoru Onna	Woman Who Arches Her Back
Nozokareta Joji	Love Affair Exposed
Nozoki Ga Ippai:	Lots Of Peeping:
Aijin No Nama-shitagī	Hot Underpants Of A Lover
Nureta Koya O Hashire	Retreat Through The Wet Wasteland
Nureta Kuchibiru	Wet Lips
Nureta Kuchibiru: Shinayaka Ni Atsuku	Wet Lips: Sleek And Hot
Nureta Shumatsu	Wet Weekend
Nureta Tsubo	Wet Vase
Nureta Yokujo: Hirake! Tulip!	Wet Lust: Opening The Tulip
Nureta Yokujo: Tokudashi 21-nin	Wet Lust: 21 Strippers
Nusumidori Report: Insha!	Hidden Camera Report: Dark Shot!
Nyotei	Empress
Office Love: Mahiru No Kinryoku	Office Love: Sanctuary At Noon
Ohedo: Maruhi Onna Isha Arashi	Great Edo Story of Female Doctor
Ohedo Seito-den Onnagiri	Legend Of The Sex Thief In Edo
Oiran	Courtesan
Ojosan No Matagura	Lady's Triangle
Ojosan Tantei: Tokimeki Renpatsu!	Young Lady Detectives: Heart Beat!
Okasare Fukushima	Revenge For Rape
Okasare Shigan	Candidate For Seduction
Okasareru	Getting Raped
Okasareta Sailor-fuku	Violated Uniform
Okusama Wa Okatai No Ga Osuki	Madam Scandal Likes It Hard
Okashi No Honban!	Real Action Rape!
Okashi No Inga	Rape Pornography
Okasu!	Rape!
OL Boko: Yogosu!	Office Lady Rape: Disgrace!
OL Nikki	Office Lady series
OL Nurete Ochiru	Office Lady: Wet And Falling
OL Renzoku Rape:	Office Lady Rape:
Kyonyu Musaboru	Devouring The Giant Tits
OL Shiken Okashi	Office Lady Seductive Application
Onanie: The Climax	Masturbation: The Climax

Onanie Lesson	Masturbation Lesson
Onesan No Futomomo	Older Girl's Juicy Thighs
Onna Chosain Sex: Shufu Baishun	Sex Report from Female Private Eye
Onna Ginko-in: Boko Office	Female Bank Teller: Rape Office
Onna Hanka-cho Edo	Criminal Women Report
Gomon Keibatsu	Edo Inquisition Torture
Onna Hisho No Kokuhaku	Confessions of A Female Secretary
Onna Jigoku: Mori Wa Nureta	Woods Are Wet: Woman Hell
Onna Keimusho	Female Prison
Onna Kyoshi	Female Teacher series
Onna Kyoshi: Amai Seikatsu	Female Teacher: Sweet Life
Onna Kyoshi: Dotei-gari	Female Teacher: Cherry Boy Hunt
Onna Kyoshi Gari	Hunting The Female Teacher
Onna Kyoshi: Kinbaku-gesho	Female Teacher: Tight Bondage
Onna Kyoshi: Kojin Kyoju	Female Teacher: Private Lesson
Onna Kyoshi No Mezame	Female Teacher's Awakening
Onna Kyoshi Seito No Me No Maede	Female Teacher: In Front Of Students
Onna Kyoshi: Shiseikatsu	Female Teacher: Private Life
Onna Kyoshi: Shonen-gari	Female Teacher: Boy Hunt
Onna Kyoshi Wa Nido Okasareru	Female Teacher: Twice Raped
Onna Kyoshi: Yogoreta Houkago	Female Teacher: Dirty After School
Onna Kyoshi: Yogoreta Uwasa	Female Teacher: Dirty Rumor
Onna No Aji	Taste Of Women
Onna No Hosomichi: Nureta Kaikyo	Woman's Trail: Wet Path
Onna No Shikiyoku	Woman's Sex Drive
Onna No Shinshitsu: Sukikurabe	Woman's Bedroom: Lusty Competition
Onna No Seme	Torture By A Woman
Onna No Takobeya	Packed-Full With Women
Onna No Tesabaki	Woman's Hand Technique
Onna No Torihiki	Dealing With Women
Onna-ro Hizu	Woman's Prison (series)
Onna Taiiku Kyoshi: Funde Hiraite	Female Gymnastic Teacher
Onna To Otoko No Ajikurabe	Taste Of Woman, Taste Of Man
Onna Ukiyozoshi	Ukiyo-e Women
Onna Ukiyo Buro	Tokyo Bathhouse
Onna Zeme Taraimawashi	Many Men Torturing Women
Onsen Anna Geisha	Hot Springs Geisha (series)
Ooku Maruhi Monogatagari	Concubine Palace series
Ori No Naka No Hoshigaru Onnatachi	Women In Heat Behind Bars
Ori No Naka No Yosei	Fairy In A Cage
Orion No Satsui Yori	From Orion's Testimony
Oryu Joen: Shibari Hada	Oryu's Passion Bondage Skin
Osan To Baidoku	Venereal Disease And The Delivery
Osana-zuma	Juvenile Wife
Osawari Salon:	Pink Salon:
Oshibori De Omachishimasu	We're Waiting For You With Tissue
Osoc!	Attack!

Osou!	Attacked!
Osowareru Onna Kyoshi	Assaulted Female Teacher
Osowareta Danchi-zuma	Attacked Apartment Wife
Otanoshimi	Pleasure
Otenki Onesan	Weather Girl
Otenki Onesan R	Weather Girl R
Otoko Nante Nanisa?!	Men, So What?!
Otona No Omocha Dacchi Waifu	Love Doll Report: An Adult Toy
Owaranai Sex	Endless Sex
Petting Lez: Seikan-tai	Petting Lesbians: Sensitive Zone
Pink Cut:	Pink Cut:
Futoku Aishite Fukaku Aishite	Love Me Big, Love Me Deep
Pink No Chohatsu	Pink Seduction
Pink Salon: Koshoku Gonin Onna	Pink Salon: Five Lewd Women
Pinku No Kaaten	Pink Curtain series
Rabureta	Love Letter
Raigyo	Snake-Headed Fish
Ran Mitsuo Niku Shiiku	Flesh Discipline
Rape! 25-ji Bokan	Rape! 13th Hour
Rape Hunter: Nerawareta Onna	Rape Hunter: Target Woman
Rape Shot: Momoe No Kuchibiru	Momoe's Lips: Rape Shot
Rapewoman: Midarana Nichiyobi	Rapewoman: Dirty Sunday
Rashamen Oman	Foreigner's Mistress Oman series
Reijo Niku-dorei	Young Flesh Slave
Renzoku Bokan	Serial Rape
Renzoku Boko: Hakuchu No Inmu	Serial Rape: Dirty Daydream
Renzoku Boko: Okasu!	Detective With Sunglasses series
Renzoku Onanie: Midareppanashi	Serial Masturbation: Disorder
Renzoku Rape: Hentai Jikken	Serial Rape: Perverted Experiment
Runa No Kokuhaku:	Runa's Confession:
Watashi Ni Muragatta Otokotachi	Men Crawling All Over Me
Ryojoku No Hokago: Gakuen Rape!	Disgraced After School: Campus Rape!
Ryojoku! Seifuku Shoyo	Detective With Sunglasses (series)
Ryoki Shikijo Yawa	Lusty Bedtime Story
Ryoki Taiken: Musei	Bizarre Experience: Dreamy
Ryoshoku	Debauchery
Ryoshoku (1983)	Hunting For Lust
Saejima Nao: Ijo Kofun	Abnormal Excitement: Nao Saejima
Sagano No Yado	Sagano Inn
Saihate No Joji	Love Affair In Purgatory
Sailor-fuku Kanbetsusho	Young Girls' Holding Cell
Sailor-fuku Yuri-zoku	Lesbians In Uniforms series
Saishin Soap: Awahime Goten	Latest Bathhouse Sex Technique
Sakariba: Nagarebana	Night Spot: Drifting Flower
Sakasa Tsurushi Shibari-nawa	Hanging Upside-Down Bondage
Saraba Tomoyo	Goodbye Friend
Sasurai Kamome: Kushiro No Yoru	Wandering Seagull: Night In Kushiro
Sasurai No Jouji	Drifter's Affair

- Sasurai No Koibito: Memai
 Scanty Doll: Nugitate No Kaori
 Seidan: Botandoro
 Sei No Akutoku
 Sei No Bohryoku
 Sei No Kaidan
 Sei No Kigen
 Sei No San-aku
 Sei No Uraomote
 Seiai Senseijutsu; Sex Ajikurabe
 Seibo Kannon Daibosatsu
 Seifuku Kanbetsusho
 Seifuku Lynch: Nejirikome!
 Seifuku Nusumi-dori-ma
 Gekisha Naburu
 Seifuku Onanie: Shoyo No Shitagai
 Seifuku Shoyo: The Ejiki
 Seifuku Shoyo No Itami
 Seifuku Taiken Torio Watashi Uregoro
 Seigoku
 Sei-kyoiku Mama
 Seihanzai
 Seiko No Futomomo: Cheergirl
 Seiko No Futomomo: Onnayu
 Seiko No Futomomo: Zoom Up
 Seiri To Ninshin
 Seishoyo: Hitonatsu No Keiken
 Seiteki Hanzai
 Seito Ai No Koriida
 Seitou Nezumi Kozo
 Sekka Tomurai-zashi
 Sekkan
 Sekkan: Bangai-hen
 Sekkan: Kairaku-hen
 Sekkan: Tosui-hen
 Sengoku Rokku Hayate No Onnatachi
 Sensei, Watashi No
 Karada Ni Hi O Tsukenaide!
 Sex Document: Okashite Naburu
 Sex Highway: Onna No Chusajo
 Sex Hunter: Nureta Hyoteki
 Sex Joyu Zankokushi
 Sex Manyo-shu:
 Shabon-dama Densetsu
 Sex No Shinpi
 Sex Otome-tai:
 Kemonotachi No Utage
 Sex Rider: Kizudarake No Yokujo
 Wandering Lovers: Dizziness
 Scanty-Pants Doll: Pungent Aroma
 Erotic Story: Peony Lantern
 Sexual Vice
 Sexual Violence
 Ghost Story of Sex
 Roots Of Sex
 Three Sins Of Sex
 Two Sides Of Sex
 Sex Horoscope: Love Tasting
 Sacred Mother Kannon
 Young Girls' Holding Cell
 Uniform Punishment: Square Peg!
 Hidden Video Maniac::
 Uniform Hunting
 Uniform Masturbation: Underpanties
 Uniform Virgins: The Prey
 Uniform Virgin Pain
 Uniform Girls: Fruit Is Ripe
 Sex Hell
 Sex Education Mistress
 Sex Crimes
 Seiko's Juicy Thighs: Cheerleaders
 Seiko's Juicy Thighs: Bathhouse Beauty
 Seiko's Juicy Thighs: Zoom Up
 Treatment And Pregnancy
 One Summer Experience: Sexy Virgin
 Sexual Crime
 In The Realm Of Sex
 Love Bandit Rat Man
 Spirit Of Tattoo
 Sexual Abuse series
 Sexual Abuse: Outtakes
 Sexual Abuse: Pleasure
 Sexual Abuse: Ecstasy
 Naked Seven
 Teacher, Don't Turn Me On!
 Sex Documentary: Rape & Abuse
 Sex Highway: Woman's Parking Lot
 Sex Hunter: Wet Target
 Cruel Story Of A Sex Film Actress
 Sex Poem:
 Legend Of The Soap Bubbles
 Sex Secrets
 Sex Virgin Unit:
 Party Of Beasts
 Sex Rider: Injured Lust

Sex Rider: Nureta Highway	Sex Rider: Wet Highway
Sexy Doll: Abe Sada Sansei	Sexy Doll: Sade Abe III
Sexy Pudding: Kuse Ni Nariso	Sexy Pudding: Almost Addictive
Sexy Up: Momoiro Chikubi	Sexy Up: Pink Nipple
Shanghai Ijinshokan	Fruits Of Passion
Shibire Kurage	Poisonous Jellyfish
Shiki-do Koza: Nozoki Senka	Lessons In Art Of Sex: Voyeurism
Shikijo Sanshimai: Hizakuzushi	Three Juicy Sisters: Casual Sex
Shikijo Shimai	Erotic Sisters
Shikijo-zuma: Niku No Yuwaku	Lusty Wife: Temptation Of The Flesh
Shikiyoku Kaidan: Edo No Inrei	Erotic Ghost Story: Succubus In Edo
Shikiyoku Kaidan:	Erotic Ghost Story:
Hatsujo Onna Yurei	Female Ghost In Heat
Shikiyoku No hate	Way Of Lust
Shimai Renzoku Rape: Eguru!	Rape Between Sisters: Penetration!
Shin Jitsuroku Onna	New True Story Of A
Kanbetsusho Rengoku	Woman Condemned To Hell
Shin Lesbian No Sekai: Tosui	Lesbian World 3: Rapture
Shinayakana Kemonotachi	Sensuous Beasts
Shinonumerou Onna No Ran	Whorehouse Women: Fighting
Shirobara Gakuen:	White Rose Campus:
Soshite Zenin Okasareta	Then... Everybody Gets Raped
Shiroi Hada No Karyudo	Bone Of A Butterfly
Shiroi Mesuneko: Mahiru No Ecstasy	White Female Cat: Ecstasy At Noon
Shiroi Tenshi No Hoyo: Yuwaku 2	Seduction 2: Embrace Of White Angel
Shiroi Tenshi No Yuwaku	Seduction Of The White Angel
Shiroi Yubi No Tawamure	Delicate Skillful Fingers
Shiroku Nureta Natsu	White And Wet Summer
Shisshin No Technique	Technique Of Fainting
Shojo Kaikin	Open Season On Virgins
Shojo No Harawata	Entrails Of A Virgin
Shojo No Jakuten	Virgin's Weaknesses
Shojo Zakura	Cruelty To Virgins
Shoujo Boko Jiken: Akai Kutsu	Girl Rape Case: Red Shoes
Shoujo Joufu	Girl Mistress
Shoujo Shofu: Kemonomichi	Path Of The Beast
Showa Onnamichi: Rashomon	Showa Woman: Naked Rashomon
Shoya Ga Nikui!	I Hate The Wedding Night!
Shudojo: Kokui No Naka No Uzuzi	Nun Story: Frustration In Black
Shudojo Lucia: Kegasu	Sister Lucia's Dishonor
Shudojo: Nure Nawa Zange	Wet Rope Confession: Convent Story
Shudojo Runa No Kokuhaku	Cloistered Nun: Runa's Confession
Shufu No Taiken Report:	Housewife's Experience:
Onna No Yo-jo-han	Tenement Apartment series
Shunga	Pornographic Ukiyo-e
Sikijo Ryoko: Hong Kong Bojo	Erotic Journey: Affair in Hong Kong
SM Daizenshu	Best Of S&M
SM Shudan Ro-zeme]	S&M Group: Wax Torture

Soshite Bokura Wa Kawatta	That's When Things Changed
Sotsugyo 5-fun Mae:	Rape Frenzy:
Gunkan Lynch	Five Minutes Before Graduation
Special Lesson: Hentai Sei-kyoiku	Special Lesson: Perverted Sex Class
Stewardess Scandal:	Stewardess Scandal
Kemono No YOUNI Dakishimete	Hold Me Like An Animal
Sukeban Mafia	Sukeban Mafia
Sukeban Mafia: Chijoku	Sukeban Mafia: Dirty Insult
Sukeban Nikutai Bouryoku	Sukeban Flesh Violence
Sukeban Sex Bouryoku	Sukeban Sex Violence
Sukebe Tenkomori	Lots Of Dirty Stuff
Sukebe-zuma: Otto No Rusu Ni	Wife In Heat: While Husband Is Away
Suna No Onna	Woman In The Dunes
Taiji Ga Mitsuryo Suru Toki	When Embryo Goes Poaching
Tajo Na Nyueki	Love's Milky Drops
Tameiki	Sigh
Tanshin Funin: Niizuma No Himitsu	Secret Of A Newlywed Wife
Tashiro Mizue The Honban Acme	Mizue Tashiro's Genuine Orgasm
Tasogare No Joji	Affair At Twilight
Tattoo Ari	Tattoo
Tawamure	Fun
Tejo Boko-ma: Itaburu!	Rapist With Handcuffs: Defile!
Tenshi No Harawata	Angel Guts series
Tenshi No Harawata Akai Memai	Angel Guts: Red Dizziness
Tenshi No Harawata	Angel Guts: Red Rope Until I Expire
Akai Nawa Hateru Made	Angel Guts: Red Porno
Tenshi No Harawata Akai Inga	Angel Guts: Red Classroom
Tenshi No Harawata Akai Kyoshitsu	Angel Guts: Red Lightning
Tenshi No Harawata Akai Senko	Angel Guts: Nami
Tenshi No Harawata: Nami	Angel Guts: Rouge
Tenshi No Harawata: Rouge	Angel Guts: Night Is Falling Again
Tenshi No Harawata:	Orgasm Of Angels
Yoru Ga Mata Kuru	That's Hentaiainment
Tenshi No Kokotsu	Time Escapade: 5 Seconds To Orgasms
That's Hentaiainment	Sometimes... Like A Prostitute
Time Adventure: Zeccho 5-byo Mae	Special Live Show: Home Sex Video
Toki Niwa Shofu No Yoni	Joys Of Torture series
Tokubetsu Nama Kikaku: Toko Video	Tokugawa Sex Ban
Tokugawa Onna Keibatsushi	Lady Caligula In Tokyo
Tokugawa Sex Kinshi-rei	Lady Chatterly In Tokyo
Tokyo Caligula Fujin	Tokyo Emanuelle
Tokyo Chatterly Fujin	Tokyo Emanuelle: Private Lessons
Tokyo Emanuelle Fujin	Tokyo Eros: 1001 Nights
Tokyo Emanuelle Fujin: Kojin Kyoju	Tokyo Secret Night Report
Tokyo Eros Senya Ichiya	Invisible Man: Dr Eros
Tokyo Maruhi Night Report	Invisible Man: Rape!
Tomei Ningen Erohase	
Tomei Ningen: Okase!	

Topaz	Tokyo Decadence
Toruko 110-ban Monzetsu Kurage	Bathhouse 911: Jellyfish Bliss
Toruko Gomon	Prostitution Inquisition
Toruko: Ogon No Kuchibiru	Bathhouse Documentary: Golden Lips
Toruko-buro Maruhi Shoten	Orgasms: Bathhouse Secret Techniques
Toryu-den	Fighting Dragon Story
Toryu-den 2	Fighting Dragon Story 2
Tosui Yugi	Ecstasy Game
Tsubomi No Nagame	Spectacle Of Buds
Tsuma San-nin: Kyoran No Yoru	Three Wives: Wild Nights
Tsumatachi No Gogo Wa Yori	Cage Of Lust: Wive's Afternoon
Tsumatachi No Seitaiken:	Wife's Sexual Fantasy:
Otto No Me No Maede Ima	Before Husband's Eyes
Ueta Joyuku	Hungry For Lust
Ukiyo-e Zankoku Monogatari	Ukiyo-e Cruel Story
Umagoya No Reijo	Lady Of The Stable
Uma To Onna To Inu	Horse • Woman • Dog
Uno Koichiro No Atsuku Shimette	Uno's Moist And Steamy
Uno Koichiro No Hitozuma Ijime	Uno's Teasing A Wife
Uno Koichiro No Izu No Odoriko	Uno's Dancer Of Izu
Uno Koichiro No Joi Mo Nureruno	Uno's Female Doctor Is Also Wet
Uno Koichiro No Kaikurabe	Uno's Shell Competition
Uno Koichiro No Kangofu-ryo Nikki	Uno's Nurse's Journal
Uno Koichiro No Momosaguri	Uno's Caressing The Peach
Uno Koichiro No Muchimuchi Purin	Uno's Yummy And Meaty
Uno Koichiro No Nurete Hiraku	Uno's Wet And Open
Uno Koichiro No Nurete Manabu	Uno's Wet And Learning
Uno Koichiro No Nurete Modaeru	Uno's Wet And Purring
Uno Koichiro No Nurete Noru	Uno's Wet And Riding
Uno Koichiro No Nurete Utsu	Uno's Wet And Shooting
Uno Koichiro No Shimai Riyoshitsu	Uno's Dirty Sister's Barber Shop
Uno Koichiro No Nurete Tatsa	Uno's Up And Wet
Uno Koichiro No Onna Taiiku Kyoshi	Uno's Female Gymnastic Teacher
Uno Koichiro No Ue To Shita	Uno's Up And Down
Uno Koichiro No Uwaki Nikki	Uno's Adultery Diary
Uradori Honban Hitozuma	Hidden Camera: Housewife In Action
Uresugita Chibusa: Hitozuma	Overly-Ripe Breasts: Married Women
USA Gal: Kareinaru Higi	USA Girl: Sensuous Technique
Ushinawareta Nyotai	Lost Female Body
Ushiro Kara Mae Kara	From The Back Or From The Front
Usuge No 19-sai	Virginal And 19
Utamaro: Yume To Shiriseba...	Utamaro: If I Know It's A Dream...
Uwaki-zuma: Chijoku-zeme	Promiscuous Wife: Disgraceful Torture
Virgin Sniper: Bishouji Yoma-den	Virgin Sniper
Waisetsu Boso Shudan: Kemono	Obscene Runaway Gang: Beast
Waisetsu Kazoku: Haha To Musume	Indecent Family: Mother & Daughter
Wakai Shigeki	Young Games
Wakaoku-sama: Futomono-biraki	Young Wife: Opening Juicy Thighs

Wakazuma Kanno Club: Zeccho Yugi	Young Wive's Sensual Club: Orgasm
Wananaki	Trembling
Watashi No Sex-hakusho	My Sex Report: Intensities
Watashi Wa 18-sai:	I Am 18 Years Old:
Maruhi Nigo Seikatsu	Secret Story Of A Mistress
XX: Utsukushiki Emono	XX: Beautiful Prey
XX: Utsukushiki Kemono	XX: Beautiful Beast
XX: Utsukushiki Hyoteki	XX: Beautiful Victim
XX: Utsukushiki Kinou	XX: Beautiful Killing Machine
XX: Utsukushiki Kyoki	XX: Beautiful Weapon
Yabu No Naka	Into The Thicket
Yakuza Kannon: Iro Jingi	Yakuza Goddess: Lust And Honor
Yamanote Fujin: Seiai No Hibi	Uptown Lady: Days Of Eros
Yami Ni Dakarete	Embraced By The Dark
Yami Ni Ukabu Shiroyi Hada	White Skin Glimmering In The Dark
Yarareru	Being Assaulted
Yarareta Onna	Attacked Woman
Yaru!	Raping!
Yasagure Anego-den: Soukatsu Lynch	Female Yakuza: Inquisition & Torture
Yawahada Sigure	Shower Of Soft Skin
Yawarakai Hada	Soft Skin
Yoen: Niku Shibari	Erotic Seduction: Flesh Bondage
Yogisha No Onna	Woman On The Night Train
Yogore	Raunchy
Yojo-han Fusuma No Urabari	Man & Woman Behind Fusuma Screen
Yojo-han Geisha No Makuragami	Tissue Paper By The Geisha's Pillow
Yokoku Boko: Yaru! Sasu	Rape Warning: Attack! Stab
Yokosuka Otoko-gari: Shoujo Kairaku	Girl's Pleasure: Man Hunting
Yokujo No Kisetzu:	Season Of Lust:
Mitsu O Nuru 18-sai	Trail Of Honey from 18 Year Old
Yokujoh No Uzumaki	Lust Whirlpool
Yoru Naku Onna	Woman Who Cries At Night
Yoru No Hitode	Starfish Of The Night
Yoru No Kinryo-ku	Sanctuary In The Night
Yoru No Kiseichu	Night Parasites
Yoru No Tehaishi	Night Hunter
Yoru No Yorokobi	Nightly Pleasure
Yugao Fujin	Lady Moonflower
Yugure-zoku	People Of Twilight
Yuke, Yuke - Nidome No Shoujo	Go, Go - Second Time Virgin
Yume De Aimasho: Wonderland	Meet Me In The Dream: Wonderland
Yume Han	Dream Crimes
Yumeno Kyusaku No Shoujo Sigoju	Yumeno's Girl's Hell
Zangyaku No Onna Gomon	Cruelty Of Female Inquisition
Zankoku Document Kachiku Ningyo	Cruel Documentary: Animal Doll
Zankoku Kurobara Lynch	Cruelty: Black Rose Torture
Zankoku Onna Joshi	Cruelty Of Female's Death For Love
Zannin Maruhi Onna Zeme	Secret Brutality Of Female Torture

Zeccho Shimai Ochiru	Ecstasy Sisters
Zenkai Tokudashi Shimai	Fully Opened: Sisters Exposed
Zoku Jitsuroku Onna	True Story of A Woman
Kanbetsusho Rengoku	In Jail Continues
Zoku Lesbian No Sekai: Aibu	Lesbian World 2: Fondling
Zoku Niku	Flesh 2
Zoku Tameiki	Sigh 2
Zoom In: Boko Danchi	Zoom In: Rape Apartments
Zoom Up: Biniirubon No Onna	Zoom Up: Woman In Dirty Magazine
Zoom Up: Boko Genba	Zoom Up: Rape Site
Zoom Up: Boko Hakusho	Zoom Up: Sexual Crime Report
Zoom Up:	
Maruhon Uwasa No Stripper	Zoom Up: Genuine Look At A Stripper
Zoom Up: Sotsugyo Shashin	Zoom Up: Graduation Photos
Zoom Up: Supesharu Onanie	Zoom Up: Special Masturbation

Appendix B: Personnel

Directors

The following filmographies include over directors mentioned in "The Films" section of this book. For each individual, only endeavors in the Sex (*Pinku Eiga*) genre are included in this list. In many instances, the film-maker has helmed more movies than those featured in the preceding text. The authors purposely concentrated on the most influential erotic motion pictures, especially those produced by Nikkatsu studios (1971-1988). The names are in alphabetical order, according to family name.

ADACHI, MASAO

Birth Control Revolution

AKIYAMA, TOMO

Keko Mask

Keko Mask: The Birth

Keko Mask In Love

ANDO, HIROSHI

Ultra Abnormal Sex: Perverts

AOI, MARY

Sexual Abuse 2: Pleasure

Sexual Abuse 3: Ecstasy

Sexual Abuse 4: Outtakes

ARAKI, NOBUYOSHI

High School Girl's Diary

ARISUE, TSUYOSHI

Electric Bible

ASAO, MASAYUKI

Flower & Snake: Rope Discipline

CHIBA, TAKASHI

I Hate The Wedding Night!

CHINZEI, NAOKAZU

Call Girl Angel: Trap Of Disgrace

Hole In The Panties: Twinkle Star

DOI, MICHİYOSHI

Story Of Heresy In Meiji Era

ENDO, SABURO

Apartment Wife: Night Of Pleasure

Apartment Wife: Night Of Rape

Apartment Wife: Prime Woman

Apartment Wife: Unforgettable

Mistress

Rose And The Whip

EZAKI, MIO

Way Of Lust

FUJII, KATSUHIKO

Angel To Be Sacrificed

Apartment Wife: Midafternoon

Beautiful Sisters Flesh Slaves

Beauty Rope Cosmetology

Blazing Bondage Lady

Blue Woman

Bridal Doll

Cruelty: Black Rose Torture

- Eros Schedule: Gate Of Lust
 Eros Schedule: Sexual Techniques
 Female Teacher (*series*):
 Female Teacher's Awakening
 Flesh Slave: Sorrowful Toy
 Foreigner's Mistress Oman 3
 International Stewardess
 Kaoru Kiri: Docu-Drama
 Lady Chatterley In Tokyo
 Lady Moonflower
 Legend Of Sex Thief In Edo
 Momoe's Lips: Rape Shot
 Office Lady (*series*):
 Journal: Poaching
 Scent Of Female Cat
 Office Lady Rope Slave
 Oryu's Passion: Bondage Skin
 Rape Climax: Skinning
 Secret Wish
 Seduction Of White Angel
 Seduction 2: Embrace Angel
 Sex War
 Skin Of Roses
 Snake Hole
 Tenement Apartment
 Tokyo Emanuelle: Private Lesson
 Wet And Crying
 Zoom Up: Sexual Crime Report
- FUJITA, TOSHIYA
 Alleycat Rock: Wild Jumbo
 Alleycat Rock: Crazy Riders '71
 August: Scent Of Eros
 August: Wet Sand
 Dangerous Liaisons
 Double Bed
 Female Delinquent: Docu-Drama
 Girl's Pleasure: Man Hunting
 Seduction Of Eros
 So Soft, So Cunning
 Sweet Scent Of Eros
- FUJIURA, ATSUSHI
 Bawdy Tales Of Edo
 Lady's Triangle
 Nasty Diver
 Nasty Diver 2: T-Back Festival
 Uno's Dancer Of Izu
- FUJIWARA, KOSUKE
 Evil Sex Maniac
 Wicked Salesman
- FUKADA, KINNOSUKE
 Pleasure Trap
- FUKAMACHI, AKIRA
 see Minoru Inao
- FUKUDA, SEIICHI
 Dishevelled Hair 2
 Female Bodies Are Disappearing
 Vicious Doctor
- FUKUOKA, YOSHIHO
 Detective With Sunglasses (*series*)
 Almost Ripe Madonna
 Disgraced! Uniform Virgin
 Serial Rape: Attack!
- FUNADA, SEI
 Rope And Chain
- FURUHATA, YASUO
 Winter Camellia
- GAIRA
 see KOMIZU, KAZUO
- GOTO, DAISUKE
 Bed Partner
- HAIBARA, DAIKICHI
 Stalking Rapist
- HANI, SUSUMU
 Inferno Of First Love
- HARA, TAKAHITO
 XX: Beautiful Killing Machine
- HASE, KAZUO
 Starfish Of The Night

HASEBE, YASU HARU

Alleycat Rock: Female Boss
 Alleycat Rock: Machine Animal
 Alleycat Rock: Sex Hunter
 Assault! Jack The Ripper
 Attacked!

Erotic Liaisons (1978)

Lesson

Naked Seven

Rape!

Rape! 13th Hour

Raping!

Secret Honeymoon: Rape Train

Sukeban Dekka: Dirty Mary

HASHIGUCHI, TAKA AKI

Heartbeat Afternoon

Sexual Battery Against Women

HATA, HISAKAZU

see SATO, HISASAYU

HAYASHI, ISAO

Apartment Wife: Blue Film Woman

Apartment Wife: Night Alone

Apartment Wife: Target Bedroom

Call Girl: Lust Cage

Eros Schedule: Concubine Secrets

Eros Schedule Book Continued

Eros Schedule: Offering Of Skin

Eros Schedule: Glorious Sex Scroll

Glorious Moment: Woman's Roll

Invisible Man: Rape!

Lady Kamakura: Cherry Boy Club

Orgasms: Bathhouse Techniques

HIGASHI, YOICHI (AZUMA)

Jealousy Game

Love Letter

HIGASHIMOTO, KAORU

Bloody Rape

Flesh Torture

Hell Pit

HIRAKAWA, HIROKI

Prostitution Inquisition

Sex Documentary: Rape & Abuse

HIROKI, RYUICHI

(also see IJUIN, GO)

Male Generation

Male Moment

Male Season

Midori

Sexual Abuse (1982)

SM Class: Accidental Urination

Teacher, Don't Turn Me On!

HORIUCHI, YASUHIRO

Virginal And Nineteen

HOSOYAMA, TOMOAKI

Lesbian Harem

Weather Girl

Weather Girl R

ICHIKAWA, KON

Key

ICHIMURA, JO

Lost Female Body

Real Action Rape!

Woman's Abnormal Sex Drive

IDA, MOTOMU

Tokyo Bathhouse

Ukiyo-e Women

IIZUMI, DAI

Rape Pornography

Spoiled Relationship

IJUIN, GO

(pseudonym for triumvirate:

NAKAMUR, GENJI,

ISHIKAWA, HITOSHI, and

HIROKI, RYUICHI)

Captured For Sex 2

Sacrifice

Sexual Abuse

IKEDA, KENICHI

Kobayashi's Heavy Petting

Kobayashi's Secret Pleasure

Kobayashi's Young Girl Story

Young Lady Ashiya: Sacrifice

- IKEDA, MASUO
Dedicated To The Aegean Sea
- IKEDA, TOSHIHARU
Angel Guts: Red Porno
Blue Lagoon: Summer Experience
Key
Scent Of A Spell
Sex Hunter
Sukeban Mafia
XX: Beautiful Prey
XX: Beautiful Beast
- IKEJIMA, YUTAKA
Gay Toolbox
Hard Lesbian: Tongue Technique
Masturbating Lesbian
- IMAMURA, SHOHEI
Pornographers
- INAO, MINORU
{aka *Fukamachi, Akira*}
Hometown Porn: Turtle Licking
Masturbation Lesson
Molester's Train (*series*):
Commuting Like Sardines
Good OL, Bad OL & Average OL
Hand And Finger
Teasing Fingers
Touch Me More!
You May Touch
- INOUE, AKIRA
Secret Report From Woman's Prison
- INOUE, YOSHIO
Hanzo The Blade 3
Teenage Sex Problems
- ISHII, TAKASHI
Angel Guts: Night Is Falling Again
Angel Guts: Red Dizziness
Angel Guts: Red Lightning
- ISHII, TERUO
Female Yakuza Tale: Inquisition
- Hot Springs Geisha
Joys Of Torture (*series*):
Decadent Edo Women Genealogy
Grotesque Cruelty To Women
Porno Samurai Theater
Shameless: Abnormal & Abusive
Tokugawa Tattoo Hell
Tokugawa: Women Genealogy
Yakuza Torture History
- ISHIKAWA, HITOSHI
(also see IJUIN, GO)
Blood And Ecstasy
Molester's Bus: From The Back
- ISOMI, TADAHIKO
Confessions Of Adolescent Wife 3
Married Woman: Smoldering Fire
Sex Highway: Woman's Parking Lot
- ISOMURA, ITSUMICHI
(aka *Kitagawa, Toru*)
Bondage: Whip And High Heels
Crazy Affair: Pacifier
- ITO, HIDEHIRO
Apartment Wife: Lust For Orgasm
Female Beautician Rope Discipline
Hunting For Lust
Secretary Rope Discipline
White Uniform Story: Molesting!
Young Wives' Sensual Club
- IZUMI, SEIJI
Love Beast: Steamy Disgrace
- IZUTSU, KAZUYUKI
Go! Go! Mighty Guy
- JISSOJI, AKIO
I've Been Raped And Abused
Mandala
Mujo
Please Abuse Me, Henrietta
Prosperities Of Vice
Utamaro: If I Know It's A Dream...
Walker In The Attic (1994)

KAJIMA, TOSHIKAZU

Mantis Lady

KANEKO, SHUSUKE

Last Cabaret

Mischievous Lolita

Uno's Wet And Shooting

KARA, JURO

Sea Of Genkai

KASAI, MASAHIRO

Abnormal Excitement: Nao Saejima

Female Neo Ninjas

Molester's Train (*series*):

Commuter Sex Technician

Do Not Stop And More

Get On From The Back

Inside Is Good

Proud Of Butt

Shaking Booty

KATAOKA, HITOSHI

Dealing With Women

Debauchery

Scent Of A Young Wife

Trap Of Lust

Virgin's Weakness

KATAOKA, SHUJI

Dirty Mary (*series*):

Dark Rape Attacking Female Cops

Female Prisoner Brutal Treatment

Rape Warning: Attack! Stab

Goodbye Friend

High Class Call Girls

Roper From Hell (*series*):

Bondage SM: 18 Years Old

Hanging Upside-Down Bondage

Subway Serial Rape

Subway Serial Rape: Lover Hunt

Subway Serial Rape: OL Hunting

Subway Serial Rape: Uniform

Wife To Be Molested

KATO, AKIRA

Apartment Wife: Afternoon Beast

Being Assaulted

Confessions Of College Girl

Crazy For Love

Devil's Hostage

Do It Again Like An Animal

Edo Beauty: Feast Of Lust

Female Teacher: Cherry Boy Hunt

Female Teacher (*series*):

Dirty Rumor

High School Girl: Open Lips

Love Beast: Flower Of Vice

Love Beast: Red Lips

Love Makes Me Wet

Lusty Afternoon

Momoe's Lips: Love Beast

Morning Of Ecstasy

Office Lady (*series*):

Affair Of Female Cat

Wet Bundle

Romantic Tale: Otomi & Yosaburo

Secret Book (*series*):

Sleeve And Sleeve

Sensuous Beasts

Sex Education Mistress

Sexy Pudding: Almost Addictive

16 Year Old: Nymphet's Room

Slave Wife

Student Wife Weeping Silently

Tokyo Emanuelle

Uno's Moist And Steamy

Uno's Up And Wet

White And Wet Summer

Woman Who Arches Her Back

KATO, FUMIHIKO

Best Of S&M

Exotic Mask In Hell

Girl & Wooden Horse Torture

High School Teacher: Swoon!

Lolita House: Wet Junko

KAWASAKI, YOSHIHIRO

College Girl: The Spot

Flesh Discipline

Madam DeSade: She Beast In Hell

Seiko's Juicy Thighs 2
 Young Girls' Holding Cell
 Zoom Up: Graduation Photos

KAWASHIMA, SATOMI
 Scent Of Breasts

KIMATA, AKITAKA
 Female Teacher's Secret
 Key
 Pervert
 Pleasure Of Youth

KISHI, SHINTARO
 Double Docking
 Lynch And Rope
 Rope And Breasts (1967)
 Training Of The Flesh
 Whip And Skin

KITAGAWA, TORU
 see ISOMURA, ITSUMICHI

KITAMI, ICHIRO
 Female Teacher: Private Lesson
 Molester's Train (*series*):
 It's Addictive
 Sexual Vice

KITAZAWA, KOBOKU
 see KITAZAWA, YUKIO

KITAZAWA, YUKIO
 (*aka KITAZAWA, KOBOKU*)
 Attacked Apartment Wife
 Real Action: Profound Technique
 Woman In Black Lingerie

KOBAYASHI, SATORU
 Dishevelled Hair
 Erotic Ghost Story: Ghost In Heat
 Female Bondage Torture
 Impotent
 Pleasure Of A Bitch

KODAMA, TAKASHI
 Comfort Tutor
 That's Roman Porno!

KOJIYA, HIDEKI
 Torture: A Lady

KOMIZU, KAZUO
 (aka GAIRA)
 Entrails Of Beautiful Woman
 Entrails Of A Virgin
 Female Inquisitor
 XX: Beautiful Weapon

KOMORI, KIYOSHI
 Carnal Punishment
 Confessions Of A Virgin
 Naked Women Hell
 Snake Lust
 Ten Years Of Evil
 Top Secret Women Torture

KOMORO, JIRO
 Hidden Camera: Wife In Action
 Molester's Train (*series*):
 Insert Deeply
 Rip Of The Flesh

KONDO, YUKIHIKO
 Bathhouse 911: Jellyfish Bliss
 Coed Report: Blooming Yuko
 Coed Report: Yuko's White Breasts
 College Girl: Summer Experience
 Confessions Of Female Secretary
 Eros Schedule: Aphrodisiac Orgy
 Eros Schedule: Flower Storm
 Eros Schedule: Tattoo Contest
 Female Diver's Secret: Ecstasy
 Fully Opened: Sisters Exposed
 Sukeban Flesh Violence
 Teenagers' Sex Journal '75
 Warmth Of Love

KONUMA, MASARU
 Afternoon Affair: Kyoto Tapestry
 Bed-In
 Call Of The Pistil

Cloistered Nun: Runa's Confession
 College Girls On Friday
 Erotic Journey: Love Affair In HK
 Fallen Angel Gang
 Female Teacher: Boy Hunt
 Female Teacher: Sweet Life
 Flower And Snake
 Friday Bedroom
 Getting Raped
 Great Edo: Female Doctor Trouble
 Headlights In The Rain
 Image Of A Bound Girl
 In The Realm Of Sex
 Lady Karuizawa
 Lesbian World: Ecstasy
 Lost Love: Oil Hell
 Love Hunter: Hot Skin
 Madam Scandal Likes It Hard
 Mr Dilemma Man
 Murder For Pleasure
 Noble Lady: Bound Vase
 Office Lady (*series*):
 There's Something Inside Me!
 Rope And Breasts (1983)
 Secret Wife
 Slave Contract
 Sometimes... Like A Prostitute
 Stewardess Scandal
 Three Wives: Wild Nights
 Uptown Lady: Days Of Eros
 Wandering Lovers: Dizziness
 Wet Vase
 White Whore
 Wife To Be Sacrificed
 Wife's Sexual Fantasy
 Woman In A Box: Virgin Sacrifice
 Woman In A Box 2
 Woman Who Exposes Herself
 Woman Who Is Used
 Yumeno's Girls' Hell

 KUMASHIRO, TATSUMI
 Bedtime Eyes
 Black Rose Ascension
 Dannoura Pillow War
 Fan Life
 Ichijo's Wet Lust

Immoral: Indecent Relations
 Key
 Lovers Are Wet
 Man & Woman Behind Fusuma
 Screen
 Man & Woman Fusuma Screen 2
 Modori River
 Oh! Women: A Dirty Song
 Painful Bliss! Final Twist
 Path Of The Beast
 Pleasure Campus: Secret Games
 Red Light District: Gonna Get Out
 Wet Lips
 Wet Lust: Opening The Tulip
 Wet Lust: 21 Strippers
 Woman Who Wets Her Fingers
 Woman With Red Hair
 Woods Are Wet: Woman Hell
 Yakuza Goddess: Lust & Honor

 KURAHARA, KORETSUGU
 Erotic Campus: Rape Reception
 One Summer: Sexy Virgin
 Rape Me: Assault In A Hotel
 Sex Rider: Injured Lust
 Sex Rider: Wet Highway
 True Story: Sex & Violence in HS

 KUROIWA, MATSUTARO
 Twisted Love

 KUROSAWA, KIYOSHI
 Kanda River Pervert War

 KUROSAWA, NAOSUKE
 Banned: Woman's Secret Pictures
 Dream Crimes
 Ecstasy Sisters
 Love Beast: Attack!
 Nurses' Journal: Animal Afternoon
 XX: Beautiful Victim
 XX: Red Murderer
 Young Lady Detectives: Heartbeat!
 Zoom In: Rape Apartments

 KUWAYAMA, ASAO
 Office Lady: Ruined Lust

KYODO, ICHIRO

Love Awakening

MASUDA, TOMIMITSU

Office Lady: Wet And Falling

Tight Bondage: Abuse!

MASUMURA, YASUZO

Electric Jellyfish

Garden Of Eden

Hanzo The Blade 2

Poisonous Jellyfish

MATSUBARA, JIRO

Flesh Hell

Loose Women

Orgy Of Flesh

Sex Hell

Training Of The Flesh

MIKI, EISUKE

Technique Of Fainting

MIKI, HIDEKI

Woman's Sex Drive

MISUMI, KENJI

Hanzo The Blade 1

MIYAGAWA, TAKAYUKI

In Bed With The Enemy

MIZOGUCHI, KENJI

Red Light District

MIZUTANI, TOSHIYUKI

Lust Hunting: Office Lady Rape

Raped With Eyes: Daydream

Scanty-Pants Doll: Pungent Aroma

MOCHIZUKI, ROKURO

Love Slave Doll: Make Me Come

MORINAGA, KENJIRO

Flower And Fruit

Virginity: Memoirs Of Girl

MORITA, YOSHIMITSU

Live Act: Top Stripper

Pink Cut: Love Me Big & Deep

Zoom Up: Genuine Look at Stripper

MUKAI, HIROSHI

*{this list includes only the films
reviewed in the text portion of
the book; see **Spotlight Section**
for complete filmography}*

Afternoon Rendezvous

Blue Film: Estimation

Cruel Story Of Sex Film Actress

Deep Throat In Tokyo

Flesh

Flesh 2

Girls' Dormitory

History Of Jpn Sexual Behavior

Indecent Wife

Lustful Companions

Modern Female Ninja: Flesh Hell

Nightly Pleasure

Raped Virgin's Diary

Report: Abnormal Plastic Surgery

Shameful Technique

Some Stories Of Adultery (*series*):
Beauty And Ugliness

Techniques In Private

Torturing A Sensitive Spot

MURAKAMI, NOBORU

Woman's Hand Technique

MURAKAMI, RYU

Tokyo Decadence

MURAKAWA, TORU

Delicate Skillful Fingers

Melancholy Flesh Business

Melancholy Racing Circuit

MURAYAMA, SHINJI

Night Hunter

Turkish Baths Top Secrets

MUROYAMA, KATSUHITO

Female Body Quicksand

NAKAGAWA, YOSHIHISA

Yummy In Neon Town

NAKAHARA, SHUN

Candidate For Seduction

Eve Is Getting Wet

Eve's Flower Petal

Rope Sisters: Strange Fruit

Seiko's Juicy Thighs 3

Slave Contract 2

Uno's Dirty Sisters Barber Shop

NAKAJIMA, SADAŌ

Concubine Palace 1

Concubine Palace 2

Female Ninja Magic

Hot Springs Konnyaku Geisha

NAKAMURA, GENJI

*{this list includes only the films
reviewed in the text portion of the
book; for a complete filmography,
see **Spotlight Section**}*

(also see IJUIN, GO)

Bathhouse Docu: Golden Lips

Bathhouse Docu: 48 Hours

Beauty In Rope Hell

Legend Of The Big Penis

Wet Lips: Sleek And Hot

Scarlet Prostitute

NASU, HIROYUKI

Angel Guts: Rouge

Beautiful Wrestlers

Elder Sister's Diary

Indecent Family

Lesbians In Uniforms

Lesbians In Uniforms 2

Lesbians In Uniforms 3: OL

Rouge

NEGISHI, KICHITARO

Cabaret Diary

Crazy Fruit

Female Teacher (*series*):

Dirty After School

From Orion's Testimony

High School Girl

Never In The Morning!

Rape Ceremony

Wet Weekend

NISHIDA, YOSUKE

Lustful Wife: Keep It Inside Me

NISHIHARA, GIICHI

Abnormal Passion Case

Abnormal Reaction: Ecstasy

Ghost Story Of Sex

Grotesque Perverted Slaughter

Indecent Relationship

Please Rape Me Once More

Ripped Virgin

Seduction Of The Flesh

NISHIHARA, YOSHIKAZU

Disgraced After School

NISHIMURA, SHOGORO

Affair At Twilight

Afternoon Affair: Rear Window

Anne's Lullaby

Apartment Wife:

Affair In Afternoon

Apartment Wife: Afternoon Bliss

Apartment Wife:

Afternoon Seduction

Apartment Wife: Flesh Financing

Apartment Wife: Playing With Fire

Apartment Wife: Prostitution In #13

Apartment Wife: Rainy Day Affair

Apartment Wife: Secret Rendezvous

Beautiful Sisters: Seduced

Bone Of A Butterfly

Cage Of Lust

Confessions Of Adolescent Wife

Confessions Of Adolescent Wife 2

Crimson Night Dream

Cruelty Of A Female's Death

Devil In The Flesh

Drifter's Affair

Erotic Confessions

Erotic Liaisons (*as actor*)

Exposure: Call Girl Testimony

Female Bank Teller: Rape Office
Female Teacher (*series*);

Female Teacher: Twice Raped
Female Teacher In Rope Hell
Flower & Snake: Sketch Of Hell
Flower & Snake: White Uniform
Slave

Forbidden Ordeal

Gate Of Flesh

Gypsy Rose: Docu-Drama

Hell Of Roses

High School Teacher: Maturing

Insect That Eats Flowers

Lady Black Rose

Lady Ecstasy: Pleasure Profound

Lesbian World: Rapture

Love Affair Exposed

Lustful Life

Lusty Wife

Madam Scandal 1

Marital War In Kibogaoka

Midsummer Night's Affair

Morning Frenzy

My Girlfriend Wears A Uniform

Nurses' Journal: Nasty File

Pleasure In The Mirror

Pornographic Ukiyo-e

Red Light Tobita Brothel

Red Petal Is Wet

Rope And Skin

Rope Cosmetology

Secret Book (*series*):

Peeled Egg

Turbulent Cloud

Secret Of Newlywed Wife

Serial Rape: Dirty Daydream

Sex Crime Coast: Piranha

Showtime

Sigh Of Roses

Sisters To Be Sacrificed

Snake And Whip

Tissue Paper By Geisha's Pillow

Tokyo Eros: 1001 Nights

Trembling

Uniform Girls: Fruit Is Ripe

Uno's Caressing The Peach

Uno's Wet And Open

Uno's Wet And Purring

Wandering Seagull

White Skin Glimmering In Dark

White Uniform In Rope Hell

Woman With Pierced Nipples

Woman Who Cries

NITTA, SAKAE

Female Teacher: Tight Bondage

OGAWA, KAZUHISA

Ripe College Girl: Good Licking

Sex Campus: Seduced College Girls

USA Girl: Sensuous Technique

OGAWA, KINYA

*{this list includes only the films
reviewed in the text portion of
the book; see **Spotlight Section**
for complete filmography}*

Bush Of Lust

Coed's Sexual Labyrinth

College Coed's Forbidden Garden

Conception And Venereal Disease

Forbidden Affair

Impulsive Behavior Men & Women

Lust Whirlpool

Lustful Room In An Apartment

Memoirs Of Modern Female Doctor

Search For A True Virgin

Sex Crime

Three Sins Of Sex

Tokyo Bathhouse Harem

Treatment And Pregnancy

Ukiyo-e Women

Venereal Disease And Delivery

OGI, SEITARO

Girl Condom Play

OL Seductive Application

Perverted Seduction

Revenge For Rape

OHARA, KOYU

China Scandal: Exotic Dance

College Girls: Sex Equation

Essential For A College Girl

Fairy In A Cage
 Fascination: Portrait Of A Lady
 Female Gymnastic Teacher
 Female Leopard
 From The Back Or From The Front
 Gigolo: Docu-Drama
 I Like It From Behind
 Japan's Pleasure District
 Lady Caligula In Tokyo
 Lady Momoko's Adventure
 Love Daydream
 Man & Woman Sexology: Private
 Oh! Takarazuka!
 Passionate: Ohichi's Love Song
 Pink Tush Girl
 Pink Tush Girl: Love Attack
 Pink Tush Girl: Proposal Strategy
 Pink Tush Girls: Slinking
 Red Fleeting Rain
 Rope Hell
 Runa's Confession: Men Crawling
 Secret Of The College Girls
 Seiko's Juicy Thighs: Zoom Up
 Sister Lucia's Dishonor
 Student Mistress
 Tokyo Secret Night Report
 True Story: Woman In Jail
 True Story: Woman In Jail 2
 True Story: Woman Condemned
 Uno's Female Gymnastic Teacher
 Wet Rope Confession
 White Female Cat
 White Rose Campus
 Zoom Up: Rape Site

OHNO, HIROSHI
 Newlywed Wife Sex

OHTA, AKIKAZU
 Secret Report Nagasaki Prison

OKUWAKI, TOSHIO
 Abnormal Rape
 Bed Dance
 Blooming Woman's Body
 Climax
 Excitement

Sweet Wedding Night
 Taste Of Women
 Sexual Violence

OSHIMA, NAGISA
 In The Realm Of Passion
 In The Realm Of Senses
 Pleasures Of The Flesh

OZAWA, KEIICHI
 Kanto County Sex Unit
 Love Affair In Purgatory
 Sanctuary In The Night

SAI, YOICHI
 Sexual Crime

SAITO, NOBUYUKI
 (pseudonym:
 SAITO, MIZUMARU)
 Captured Mother And Daughter
 Female Dorm vs Nurse Dormitory
 High School Emanuelle
 Sukeban Mafia: Dirty Insult
 Widow's Bedroom
 Wife's Rape Mansion
 Woman In Black Lingerie
 Woman Of Afternoon: Incite!

SAKAI, NOBUTO
 Erotic Ghost Story: Succubus In Edo

SAKAO, MASANAO
 Female Bodies In Brutal Scenario
 Virgins And Pimp
 Virgins With Bad Reputations

SANO, KAZUHIRO
 (see *Spotlight Section*)
 Capturing: Dirty Foreplay
 Group Rate: Peeping On Housewife
 Perverted Sex Play: Tease Me Dirty
 Promiscuous Wife In Heat
 Ripe Sex Play: Tingle
 Wife's Masturbation: Sweet Tingle
 Young Wife: Modest Indecency

SASAKI, MOTO

Hot Crime
Joys Of Adultery
Red Pleasure

SATO, HISAYASU

(sometimes translated as

SATO, TOSHIYASU)

also uses pseudonym:

HATA, HISAKAZU

(see *Spotlight Section*)

Abnormal: Ugly Abuse
Beauty Reporter: Rape Broadcast
Ecstasy Game
Exciting Eros: Hot Skin
Filthy Wife: Wet
Genuine Rape
Hard Focus: Eavesdrop
Hidden Camera Report: Dark Shot
Hidden Video Maniac Uniform Hunt
Horse • Woman • Dog
Housewife Punishment: 3 Tortures
Hunter's Sense Of Touch
In The Thicket
Lady Of The Stable
Lesbian Rape: Sweet Honey Juice
Lolita Disgrace
Lolita: Vibrator Torture
Mad Ballroom Gala
Mad Love! Lolita Poaching
Meet Me In The Dream
Molester & Peeper: GYN Ward
Molester's Train: Dirty Behavior
Naked Action: College Girl Rape
New Wife's Private Parts: Caress
Night Of The Anatomical Doll
OL Rape: Devouring Giant Tits
Office Lady Rape: Disgrace!
Pervert Ward: S&M Clinic
Pervert Ward: Torturing Uniform
Pleasure Maturation: New Wife
Promiscuous Wife: Disgraceful
Rape Between Sisters: Penetration!
Rape Climax!
Rapist With Handcuffs: Defile!
Real Action: Drink Up!
Real Action: Vibrator Punishment

Real Time: Tap Report: Pillow Talk
Serial Rape: Perverted Experiment
Sex Virgin Unit
SM Group: Wax Torture
Soft Skin
Special Lesson: Perverted Sex Class
Splatter: Naked Blood
Temptation Of The Mask
Uniform Masturbation: Underpanties
Uniform Punishment: Square Peg
Uniform Virgin: The Prey
Widow's Perverted Hell
Wife Collector
Wife In Heat: Husband's Away
Wife In Mourning: Rope Slave
Wife's Perverted Beauty Salon
Young Wife: Opening Juicy Thighs

SATO, NOBUHIKO

Female Teacher (*series*):
Assaulted Female Teacher

SATO, TOSHIKI

(see *Spotlight Section*)

Abnormal Ecstasy
Beast
Blissful Genuine Sex: Penetration
E-Cup Real Action Take Two
Extremely Wild Genuine Sex Show
Fighting Dragon Story
Fighting Dragon Story 2
I Am Juice
Kawarasaki Family
Latest Bathhouse Sex Techniques
Lots Of Peeping: Hot Underpanties
Lunatic
Mizue Tashiro's Genuine Orgasm
Molester's Commuter Train
Molester's Train Housewife
Petting Lesbians: Sensitive Zone
Promiscuous Wife Sexuality
Soaking Wet: Touch All Over Body
Special Live Show: Sex Video
That's Hentatainment!

SAWA, KENSUKE

Blooming Lust
Crazy For Lust
Hole
Hunting Breasts
Immoral Lady Of Kamakura
Lustful Valley
Night Parasites

SAWADA, YUKIHIRO

Assault!
Attack!
Flesh Target: Rape!
Rape Frenzy: Before Graduation
Rape Hunter: Target Woman
Retreat Through Wet Wasteland
Sex Hunter: Wet Target

SEGAWA, MASAHIRO

Beautiful Teacher In Torture Hell
Zoom Up: Special Masturbation

SEKI, KOJI

Abnormal Sex Crimes
Erotic Culture Shock: Swapping
Geisha
Invisible Man: Dr Eros
Perverted Criminal
Whore

SEKIMOTO, IKUO

Concubine's Palace
Double Rope Torture
Empress
Lewd Genroku: Secret Story
Rope Torture
Whorehouse Women

SHIBAHARA, AKIRA

Gay Toolbox
True Sky-Blue
Very Horny Women

SHIBATA, TOSHIYUKI

Musashino Double Suicide

SHIMA, HIROSHI

Sagano Inn

SHINAGAWA, SHOJI

Sex Drive
Student Prostitute

SHINDO, KANETO

Onibaba

SHINDOH (SHINDO), TAKAE

Aim At The Pit
Lusty Woman's Mistakes
Muddy Uniform
Necking
Pink Seduction
Report on Abnormal: Virgin Rape
Roots Of Sex
Top Secret: Breasts
Woman Who Cries At Night

SHIRAI, NOBUAKI

Apartment Wife: Violated Skin
Banned Book: Flesh Futon
Boso Rhythm
Female Prison
Nun Story: Frustration In Black
Office Lady (*series*):
Indecent Relations
Pink Salon: Waiting With Tissues
Sukeban Sex Violence
3 Juicy Sisters: Casual Sex
Uno's Adultery Diary

SHIRATORI, SHINICHI

Apartment Wife: Scent Of Woman
Apartment Wife: Swapping
Climax! Raped Bride
Crazy Season
Extracurricular Activities
High School Erotopia
I Am Aroused
Juvenile Wife
Last Day Of Red Light District
Love Affair On Rainy Night
Red Light District: Honmoku
Sex Report: Female Private Eye

Uno's Female Doctor Is Also Wet
 Uno's Nurses' Journal
 Uno's Shell Competition
 Uno's Teasing A Wife
 Uno's Up And Down
 Uno's Yummy And Meaty
 Woman's Bedroom Competition

SOMAI, SHINJI

Love Hotel

SONE, CHUSEI

Adultery

Angel Guts: High School Coed

Angel Guts: Red Classroom

Delinquent Girl: Alleycat In Heat

Demon's Room

Eros Schedule: Female Artist

Erotic Sisters

Erotic Story: Peony Lantern

Female Ninja Magic: 100 Flowers

Foreigner's Mistress Oman 1

Foreigner's Mistress Oman 2

Hostess Confidential: 3 Juicy Sisters

Lesbian World: Fondling

Lewd Widow

Love Bandit Rat Man

Love Doll Report: An Adult Toy

Modern Prostitution: Lust Uniform

My Sex Report: Intensities

Naked Resume: Kazuko Shirakawa

100 High School Girls

Overly Ripe Breasts

People Of Twilight

Professional Sex Performers

Red Violation

Secret Chronicle: Crimson Goddess

Secret Chronicles (series):

Prostitution Market

Sex Horoscope: Love Tasting

Showa Woman: Naked Rashomon

Sigh

Sigh 2

Tattoo

Teacher Deer

SUGANO, TAKASHI

Live Recording: Secret Video

Poaching Wife: Frustrated
 Sexy Doll: Sada Abe III
 Zoom Up: Woman From Magazine

SUOH, MASAYUKI

Pervert Family: Brother's Bride

SUZUKI, JUNICHI

Angel Guts: Red Rope

Erotic Seduction: Flesh Bondage

Female Teacher (series):

Hunting The Female Teacher

Gynecology Ward

Older Girl's Juicy Thighs

Uno's Wet And Learning

Uno's Wet And Riding

Women In Heat Behind Bars

Young Flesh Slave

SUZUKI, NORIBUMI

Hot Springs Mimizu Geisha

Hot Springs Suppon Geisha

Modern Porno Tale: Inherited Mania

Star Of Dave: Beauty Hunting

Tokugawa Sex Ban

SUZUKI, SEIJUN

{see *Essential Handbook*
 for complete filmography}

Gate Of Flesh

SUZUKI, TAKAHARU

Molester's Train: Days Of Love

Ripe Woman: Rich Foreplay

TAKEDA, ARIO

Embrace In A Secret Room

Love's Milky Drops

TAHARA, TOSHIAKI

Secret Document Woman's Prison

TAKABAYASHI, YOICHI

Red Scandal: Affair

Spirit Of The Tattoo

TAKAGI, OSAMU
Pleasure

TAKAGI, TAKEO
Flower Bed At Midnight
Secret Affair
Taste Of Woman, Taste Of Man

TAKAHARA, HIDEKAZU
Sexy Up: Pink Nipple

TAKAHASHI, BANMEI
(sometimes translated as
TAKAHASHI, TOMOAKI)
*{this list includes only the films
reviewed in the text portion of
the book; see **Spotlight Section**
for complete filmography}*

Attacked Woman
Girl Mistress
New World of Love
Tattoo

TAKECHI, TETSUJI
*{this list includes only the films
reviewed in the text portion of
the book; see **Spotlight Section**
for complete filmography}*

Black Snow
Courtesan
Crimson Dream
Daydream
Daydream (remake)
Daydream 2
Ukiyo-e Cruel Story

TAKEDA, AKIO
Packed-Full With Women
Young Games

TAKEDA, KAZUNARI
Competition: Married Couples
Embraced By The Dark
Housewife's Experience 1
Housewife's Experience 2
Housewife's Experience 3
Junko's Bliss

Late Bloom: Campus Erotica
Lessons In Art Of Sex
Room Of Shame
Season Of Lust
Secret Chronicle: Sacred Altar
Secret Of One Summer
Woman's Trail: Wet Path
Young Beast: Secret Pleasures

TAKITA, YOJIRO
High Noon Ripper
Molester (series):

Molester And Female Teacher
Molester's Delivery Service
Molester's School Infirmary
Molester's Tour Bus

Molester's Train (series):
Best Kept Secret Live Act
Blast Off

Hunting In A Full Crowd

Keiko's Tush

Momoe's Tush

1 Centimeter Away

One Shot Per Train

Please Continue

Rumiko's Tush

Seiko's Tush

Underwear Inspection

Pink Physical Examination

Time Escapade: Seconds To Orgasm

Serial Rape

TAMA, RUMI
College Girl: Pretty Sacrifice

TAMASHITA, OSAMU
Clutches

TANAKA, NOBORU
Afternoon Affair: Transformation
Amorous Family: Fox And Raccoon
Angel Guts: Nami
Beads From A Petal
Beauty's Exotic Dance — Torture!
Female Teacher: Private Life
Female Teacher (series):
Female Teacher 1

Hard Scandal: Sex Drifter
 Love Me Strong, Love Me Hard
 Midnight Fairy
 Night Of The Felines
 Pink Salon: Five Lewd Women
 Rape & Death Of A Housewife
 Sada Abe: Docu-Drama
 Secret Chronicles (*series*):
 Torture Hell
 She-Beast Market
 Sensual Classroom: Techniques
 Spectacle Of Buds
 Target Of Lust
 Walker In The Attic (1976)
 Woman On The Night Train

TANAKA, SHOJI
 Spanking Love

TANNO, YUJI
 I Don't Regret Losing My Virginity

TATSUGAMI, NOBORU
 Female Wolf

TERAYAMA, SHUJI
 Fruits Of Passion

TESHIGAHARA, HIROSHI
 Woman In The Dunes

TOBITA, YOSHI
 Shower Of Soft Skin

TOGO, KEN
 Mansion Of Roses

TOMIOKA, TADAFUMI
 Sex Poem: Legend Of Soap Bubbles

TSUSHIMA, MASARU
 Criminal Women Report
 Female Ninja: Magic Chronicles
 Female Ninja: Magic Chronicles 2
 Female Ninja: Magic Chronicles 3
 Female Ninja: Magic Chronicles 4
 Female Ninja: Magic Chronicles 5
 Female Ninja: Magic Chronicles 6

TSUZUKI, YONOSUKE
 Open Season On Virgins

UCHIDA, YUSUKE
 Two Sides Of Sex

UEGAKI, YASUAKI (YASURO)
 Beautiful Sisters: Skin!
 Beautiful Sisters: Panting!
 Female Teacher (*series*):
 In Front Of The Students
 Girl Rape Case: Red Shoes
 Love Beast: Hunt
 Manager's Lover: Pink Stockings
 Office Love: Sanctuary At Noon
 Pink Curtain
 Pink Curtain 2
 Pink Curtain 3
 Rapewoman: Dirty Sunday
 Waiting Wet Woman

UENO, TOSHIYA
 Serial Masturbation: Disorder

UMEZAWA, KAORU
 Captured White Uniform
 Cruel Documentary: Animal Doll
 Dance of Lust
 Girl Hell: Captured!
 Hungry For Lust
 Lusty Bedtime Story
 Pleasure Of Anal Sex
 Secret Brutality Female Torture
 Swapping Between Couples
 Violated Uniform
 Tight Bondage: Animal Wife

URAYAMA, KIRIO
 Dark Room

URE, HAJIME
 Pleasure Of Women

WAKAMATSU, KOJI

*{this list includes only the films reviewed in the text portion of the book; see **Spotlight Section** for complete filmography}*

Dark Story Of Japanese Rapist

Desire Of The Flesh

Erotic Liaisons (1992)

Go, Go — Second Time Virgin

Narcissus Of Lust

Orgasm Of Angels

Pool Without Water

Ripe In The Net

Sacred Mother Kannon

Scrap: A Love Story

Sex Crimes

Skeleton In The Closet

Some Stories Of Adultery (series):

Lipstick

Torture Chronicles: 100 Years

Torture Chronicles Continues

When Embryo Goes Poaching

Womb For Rent

WATANABE, AKIO

Dream Sex: My Hymen Is Broken

WATANABE, MAMORU

*{this list includes only the films reviewed in the text portion of the book; see **Spotlight Section** for complete filmography}*

Bed Of Violent Desires

Crimson Haired Girl

Cruelty To Virgins

Dark Hair, Velvet Soul

Slave Widow

Ten Years Of Evil

Uniform Virgin Pain

WATANABE, MOTOTSUGU

Prostitution On Wheels

Target Campus: Attacking Uniforms

Virgin Sniper

WATANABE, TSUTOMU

Bizarre Experience: Dreamy

WATANABE, YUSUKE

Blonde Hunt

Men, So What?!

YAMAGUCHI, SEIICHIRO

Love Hunter

Love Hunter: Lust

YAMAKI, AKIHIKO

I Am 18: Secret Mistress

YAMAMOTO, RYUJI

Gay Toolbox

YAMAMOTO, SHINYA

*{this list includes only the films reviewed in the text portion of the book; see **Spotlight Section** for complete filmography}*

Cruelty Of Female Inquisition

Degenerate

Love Hotel

Memoirs Of Modern Love

Mischief

Pervert Virgin

Pregnancy, Birth & Abortion

Rapist

Raunchy

Season For Rapists

Sex Before Marriage

Sexy Beauty Mark

Some Stories Of Adultery (series):

Love Dream

Spring of Ecstasy

Ten Years Of Evil

Torture By A Woman

Widow's Boarding House

Widow's Boarding House: Rent Me

YAMASHIRO, SHINGO

Female Cats

Gemini Woman

YAMASHITA, KOSAKU

Concubine Palace 3

YAMASHITA, OSAMU

Cruel Punishment Female Infidelity

Empty Lust

Fun

Japanese Sex Crime

Lusty Broker

Many Men Torturing Women

Scent Of A Virgin

Sex Secrets

Torturing Widows

YAMATOYA, ATSUSHI

Inflatable Sex Doll Of Wastelands

YAMAZAKI, KUNINORI

That's When Things Changed

YANASE, KAN

Woman Of Ill Repute

YATSUMAKI, AKIHIKO

Night Spot: Drifting Flower

Nurses' Secret Chart

YO, SHIMEI

Keyhole Without A Key

YONEDA, AKIRA

Abused Slave Girl

Genuine Masturbation: Finger Play

YOSHIMURA, HISANO

Sleeping Beauties

YOYOGI, TADASHI

Aizome's Somber Reminiscence

Masturbation: The Climax

Orgasm Documentary

YUGE, TARO

High School Geisha

Memoirs Of A Sex Doctor

ZEZE, TAKAHISA

(see *Spotlight Section*)

Amazon Garden: Uniform Lesbians

BeastLust: Devil Rampage

Endless Sex

Extracurricular Activity: Rape!

Genuine Lesbian: Embarrassing

Highclass Bathhouse Sex Technique

Indecent Tongue Technique

Kokkuri

Lots Of Dirty Stuff

Molester's Train: Mischievous Wife

Molester's Train: Rie's Underwear

Obscene Runaway Gang: Beast

Red Love Affair

Snake-Headed Fish

Widow: Bliss On 7th Mourning Day

Widow: Bliss In A Mourning Dress

Appendix C: Personnel

Performers

The following filmographies cover all performers mentioned in the credits of "The Films" section of this book. For each individual, all their films – as documented in the text of this volume – are listed here. The names are in alphabetical order, family name followed by given name. For more information about the film, or the performers in the films, refer to the body of this book.

ABE, HIJIRI
Secret Chronicle: Torture Hell

ABE, KAI
Attacked

ABE, MASAHICO
Angel Guts: Red Porno
Angel Guts: Red Rope
Pink Curtain 1
Pink Curtain 2
Pink Curtain 3

ABE, NORIAKI
Momoe's Lips: Rape Shot
Secret Honeymoon: Rape Train

ABE, REIKO
Flower And Fruit

ABE, SADAÔ
Splatter: Naked Blood

ABEBA, ADDIS
International Stewardess

ADACHI, KIYOYASU

Female Teacher: Boy Hunt
Housewife's Experience 1
Teenagers' Sex Journal '75
Wet Lust: Opening The Tulip

ADACHI, YOSHIO
Seduction Of The White Angel

AI, KYOKO
see TACHIBANA, YUKIKO

AI, TOMOKO
Pornographic Ukiyo-e
Stewardess Scandal

AIHARA, KAORI
Abnormal Rape
Blooming Woman's Body
Crimson Haired Girl
Cruel Punishment Inquisition
Hole
Many Men Torturing Women
Night Parasites
Pleasure Of Youth
Sex Drive
Student Prostitute
Two Sides Of Sex

AIKA, MISA

Splatter: Naked Blood

Weather Girl R

AIKAWA, HITOMI

Serial Masturbation: Disorder

AIKAWA, KEIKO

Afternoon Affair: Rear Window

Afternoon Affair: Transformation

Apartment Wife: Secret Rendezvous

Apartment Wife: Scent Of Woman

Confessions Of Adolescent Wife 1

High School Girl

Japan's Pleasure District

Overly Ripe Breasts

Wet Lips

AIMOTO, YOKO

Uniform Virgin: The Prey

AIZOME, KYOKO

Daydream

Daydream 2 (Captured For Sex)

Raping (as AOYAMA, RYOKO)

AKAGI, RIE

Nun Story: Frustration In Black

AKANE, YUKO

Go! Go! Mighty Guy

Wet Rope Confession

AKASAKA, REI

Beautiful Sisters: Skin!

Beautiful Sisters Flesh Slaves

Dream Crimes

High School Teacher: Maturing

Office Love: Sanctuary At Noon

Uno's Caressing The Peach

Young Flesh Slave

AKASHI, TSUTOMU

Lady Caligula In Tokyo

Live Recording: Secret Video

Lustful Life

AKI, IZUMI

Attacked Apartment Wife

Prostitution Inquisition

Sex Documentary: Rape & Abuse

Violated Uniform

AKI, JUN

Angel Guts: Red Classroom

College Girl: One Summer

College Girls On Friday

AKIKAWA, NORIKO

Wife In Mourning: Rope Slave

AKIKAWA, REIKO

Erotic Culture Shock

Invisible Man: Dr Eros

Open Season On Virgins

Virgins And Pimps

AKIMOTO, CHIEMI

Lesbian Harem

Subway Serial Rape: OL Hunting

AKIMOTO, NAOMI

I Am Juice

AKITSU, REIKO

Hostess Confidential

Lesbian World: Rapture

AKIYAMA, MARIKO

Special Live Show: Home Video

AKIYOSHI, KUMIKO

Lesson

AKIZU, REIKO

see AKITSU, REIKO

AKO

Essential For A College Girl

From Orion's Testimony

Hard Scandal: Sex Drifter

Pink Tush Girl

Pink Tush Girl: Love Attack

Pink Tush Girl: Proposal Strategy

Skin Of Roses
Wet Weekend
Woman With Red Hair

AKO, BRENDA
Slave Contract 2

AMACHI, MARI
Scent Of Spell

AMADA, TOSHIAKI
Madam Scandal Likes It Hard

AMAMOTO, HIDEYO
Female Neo Ninjas
Weather Girl

AMANO, TERUKO
Abnormal Reaction

AMANO, SAYOKO
Tokyo Decadence

AMANO, YUKI
Young Lady Ashiya: Sacrifice

ANDO, KAZUO
Scrap: A Love Story

ANDO, NOBORU
Sea Of Genkai

ANGEL, TERRY
Blonde Hunt

ANZAI, ERI
College Girl: The Spot
Comfort Tutor

AOCHI, KUMI
Essential Info For College Girl

AOI, CHIYO
Crimson Dream

AOI, HIROMI
Technique In Private

AOI, MITSUKO
Coed Report: Blooming Yuko
Female Ninja Magic
Melancholy Flesh Business
Story Of Heresy In Meiji Era
Tokyo Emanuelle

AOI, REIKO
Woman In A Box: Virgin Sacrifice

AOKI, KOTOMI
Lesbians In Uniforms 2
Lolita House: Wet Junko

AOKI, MACHIKO
True Story: Woman In Jail

AOKI, MARI
Cruel Documentary: Animal Doll
Excitement

AOKI, MIEKO
Uniform Virgin Pain

AOKI, NAMI
Rope Hell

AOKI, REISA
Love Makes Me Wet

AOKI, YUKO
Molester's Train: Best Secret

AONO, RIMA
Revenge For Rape

AONUMA, CHIASA
Meet Me In The Dream

AOYAMA, JUNICHI
Goodbye Friend

AOYAMA, KAZUO
Lynch And Rope

AOYAMA, KYOKO
Angel Guts: Nami
Uno's Moist And Steamy

AOYAMA, MICHI
Kanto County Sex Unit

AOYAMA, MISA
White Whore

AOYAMA, MIYOKO
Afternoon Affair: Transformation
College Girls: Sex Equation
Melancholy Flesh Business
Pink Salon: Five Lewd Women
Sex Hunter: Wet Target

AOZORA, HARUO
Marital War In Kibogaoka

ARAI, RIKA
High School Girl's Diary

ARAKAWA, RISA
Search For A True Virgin

ARAKAWA, YASUO
College Girls On Friday

ARAKI, ICHIRO
Delicate Skillful Fingers
Hot Springs Konnyaku Geisha

ARAKI, TARO
Promiscuous Wife In Heat
Ripe Sex Play: Tingle
Wife's Masturbation: Sweet Tingle

ARESA, YUKI
Key (Kumashiro)

ARIAKE, SHOKO
Gemini Woman

ARIAKE, YOSHIKO
Candidate For Seduction

ARIGA, CHISATO
Hard Lesbian: Tongue Technique

ARIKAWA, MIHOKO
Lesbian World: Ecstasy
True Story: Woman In Jail 2

ARIMA, MASAHIKO
Secret Of The College Girls

ARIOTI, CLAUDIO
Dedicated To The Aegean Sea

ARISHIMA, ICHIRO
Flower And Fruit

ARISUGAWA, ALICE
Molester's Train: Days Of Love

ARIZONO, YOSHIKI
Night Of The Anatomical Doll

ASABUKI, JUNKO
see MABUKI, JUNKO

ASABUKI, KATE (KEITO)
Assaulted Female Teacher
Lady's Triangle
Stewardess Scandal
Uno's Dancer Of Izu
Woman With Pierced Nipples

ASABUKI, MAYA
Beast

ASADA, JUNJI
Dream Sex: My Hymen Is Broken

ASAGIRI, TOMOKA
Blazing Bondage Lady
Blue Lagoon: Summer Experience
Confessions Of A College Girl

ASAGIRI, YUKA
Crazy Affair Pacifier
Mr Dilemma Man
Scarlet Prostitute: Stabbing

ASAHINA, JUNKO

Female Gymnastic Teacher
 Female Teacher's Awakening
 Gynecology Ward
 I Like It From Behind
 Lady's Triangle
 Pleasure In The Mirror
 Uno's Wet And Riding
 Uno's Female Doctor Is Also Wet

ASAI, NATSUMI

Woman In The Box 2

ASAI, RIE

Lady Of The Stable
 New Wife's Private Parts: Caress
 Pleasure Masturbation: New Wife

ASAKURA, MIO

Abnormal Ecstasy

ASAKURA, YOKO

100 High School Girls
 Teenagers' Sex Journal '75

ASAMI, KOSHIRO

High School Girl's Diary

ASAMI, MINA

Erotic Confessions
 Female Dorm vs Nurse Dorm
 White Uniform Story: Molesting!

ASANO, KEIKO

Female Inquisitor

ASANO, TORI

Pleasure Masturbation: New Wife
 Promiscuous Wife: Disgraceful
 SM Group Wax Torture
 Uniform Masturbation: Underpanties
 Wife In Mourning: Rope Slave

ASAOA, YUKIJI

Hanzo The Blade 1

ASHIKAWA, YOSHIMI

Dark Room

ASO, KAORI

Beautiful Sisters: Panting!
 Double Rope Torture
 Female Bank Teller: Rape Office
 Flower & Snake: Sketch Of Hell

ASO, KUMI

Virgins And Pimps

ASO, MAMIKO

Blood And Ecstasy

ASO, USAGI

Dirty Mary (*series*):
 Dark Rape
 Female Prisoners Brutal Treatment
 Rape Warning: Attack! Stab
 Hometown Porn: Turtle Licking
 Kanda River Pervert War
 Masturbation Lesson
 Molester's Train: Good OL
 Molester's Train: Hand & Finger
 Molester's Train: Like Sardines
 Molester's Train: Teasing Fingers
 Molester's Train: Touch Me More
 Newlywed Wife Sex: Pleasure
 Supreme
 Perverted Seduction
 Prostitution On Wheels
 Prostitution Inquisition
 Uno's Female Doctor Is Also Wet
 Widow's Boarding House 2
 Woman Who Wets Her Fingers
 Woman With Pierced Nipples

ASUKA, KIMIKO

Afternoon Rendezvous
 Climax
 Fun
 Mischief

ASUKA, YUKO

Fascination: Portrait Of A Lady
 High School Emanuelle
 Images Of A Bound Girl
 Momoe's Lips: Rape Shot
 Wandering Lovers: Dizziness
 Yumeno's Girls' Hell

ATO, KAI

Indecent Family

Woman With Red Hair

ATSUMI, KIYOSHI

Blonde Hunt

ATSUMI, MARI

Electric Jellyfish

Hanzo The Blade 1

High School Geisha

Poisonous Jellyfish

AWAZU, GO

Lessons In The Art Of Sex

Painful Bliss! Final Twist

Wet Lips

AZAMI, CHIZUYU

Lesson In The Art Of Sex

Married Woman: Smoldering Fire

AZUMA, CHIE

Teacher, Don't Turn Me On!

AZUMA, HITOMI

Sukeban Deka: Dirty Mary

AZUMA, KUNIKO

Conception And Venereal Disease

Treatment And Pregnancy

Venereal Disease And Delivery

AZUMA, TERUMI

Black Rose Ascending

Cruelty: Black Rose Torture

One Summer: Sexy Virgin

Oryu's Passion: Bondage Skin

Uno's Up And Wet

Wife To Be Sacrificed

AZUSA, KOZUE

Courtesan

AZUSA, MARI

Abnormal Reaction: Ecstasy

AZUSA, YOKO

Attacked!

Call Girl: Lust Cage

Disgraced After School

Lady Chatterley In Tokyo

My Girlfriend Wears A Uniform

Poaching Wife: Frustrated Inside

Red Fleeting Rain

Uno's Teasing A Wife

Zoom In: Rape Apartments

BANRI, MASAYO

Tokugawa: Women Genealogy

BESSHO, TACHIKI

Fascination: Portrait Of A Lady

BUTO, SHUSAKU

Afternoon Rendezvous

Lustful Valley

CAROUSEL, MAKI

College Girls: Sex Equation

CHIBA, TETSUYA

Deep Throat In Tokyo

CHIEKO

Genuine Lesbian: Embarrassing

CHII, TAKEO

Angel Guts: Nami

Retreat Through Wet Wasteland

Seduction Of Eros

CHIN, KUNEI

Erotic Ghost Story: Succubus In Edo

CHIZUKI, NORIKO

Blooming Lust

Dishevelled Hair 2

Night Parasites

Seduction Of The Flesh

CHOHO, GO

Anne's Lullaby

Ecstasy Sisters

CHOMI	ENOKI, MIDORI
Erotic Ghost Story: Succubus In Edo	Abnormal Sex Crimes
	Dishevelled Hair 2
DAICHI, YASUO	Female Bodies Are Disappearing
Last Carbare	Lustful Companions
	Sanctuary In The Night
DOMBASLE, ARIELLE	Taste Of Woman, Taste Of Man
Fruits Of Passion	Torturing Widows
	Two Sides Of Sex
DOMON, SHUN	ERIKAWA, SAORI
Star of Dave: Beauty Hunting	Female Gymnastic Teacher
DOSHITA, KAZUKI	ETO, YASUNORI
Professional Sex Performers	Abnormal Ecstasy
	Latest Bathhouse Sex Techniques
EBARA, SHINJIRO	Mizue Tashiro's Genuine Orgasm
Sagano Inn	Promiscuous Wife Sexuality
	Special Live Show: Home Video
EGAMI, SHINGO	
Key (Kimata)	EVE
	Eve's Flower Petal
EJIMA, YUKARI	Eve Is Getting Wet
Report Abnormal: Virgin Rape	Sexy Beauty Mark
EMI	EZAKI, KAZUYO
That's Hentataintment!	Beauty Rope Cosmetology
	Blue Woman
EMOTO, AKIRA	Crimson Night Dream
Double Bed	Ecstasy Sisters
Key (Ikeda)	Flesh Slave: Sorrowful Toy
Mr Dilemma Man	Girl & Wooden Horse Torture
	Live Recording: Secret Video
ENDO, SEIJI	Madame DeSade
Being Assaulted	Never In The Morning
Junko's Bliss	Oh! Takarazuka!
Painful Bliss! Final Twist	White Uniform Story: Molesting!
Student Mistress	
Wet And Crying	
ENDO, KENICHI	EZAWA, MOEKO
XX: Beautiful Killing Machine	Apartment Wife: Seduction
	Crazy Season
	Ecstasy Sisters
ENOKI, HYOE	Go! Go! Mighty Guy
Professional Sex Performer	Great Edo: Female Doctor
	High School Erotopia
	I Am Aroused
	Junko's Bliss

- Juvenile Wife
- Love Affair On A Rainy Night
- Man & Woman Fusuma Screen 2
- Oh! Women: A Dirty Song
- Secret Chronicle: Torture Hell
- Soft Skin
- Wet And Crying
- Wet Lips

- EZUMI, HIDE
- Secret Of Newlywed Wife

- EZUMI, HIDEAKI
- Apartment Wife: Violated Skin
- Cruelty: Black Rose Torture
- Delinquent Girl: Alleycat In Heat
- Flesh Salve: Sorrowful Toy
- Images Of A Bound Girl
- Legend Of The Sex Thief In Edo
- Lewd Widow
- Man & Woman: Fusuma Screen
- Man & Woman: Fusuma Screen 2
- Melancholy Flesh Business
- Midsummer Night's Affair
- Nurses' Journal: Afternoon Animal
- Rape Me: Assault In A Hotel
- Secret Of One Summer
- Sexy Doll: Sada Abe III
- Showa Woman: Naked Rashomon
- Yumeno's Girls's Hell

- FANI, LEONARA
- Garden Of Eden

- FRAZER, CAROL
- USA Girl: Sensuous Technique

- FUJI, HIROKO
- Flower And Snake
- Lusty Broker
- Pleasure Of A Bitch
- Raunchy
- Scent Of A Virgin
- True Sky-Blue
- Wet Vase

- FUJI, JUNKO
- Concubine Palace

- FUJI, MAKOTO
- Attack!

- FUJI, MARIE
- Sex Highway: Woman's Parking Lot

- FUJI, MARIKO
- Modori River

- FUJI, MEGUMI
- Eros Schedule Book

- FUJI, SAEKO
- Target Campus: Attack Uniforms

- FUJI, SAZUKI
- E-Cup Real Action Take Two

- FUJI, TATSUYA
- Alleycat Rock: Wild Jumbo
- Alleycat Rock: Machine Animal
- In The Realm Of Senses
- In The Realm Of Passion

- FUJI, YUKO
- Dishevelled Hair

- FUJII, MAMI
- Orgasm Documentary

- FUJII, MITSUGU
- Blue Film: Estimation

- FUJIMOTO, MIEKO
- Shameless: Abnormal And Abusive
- Tokugawa: Women Genealogy
- Tokugawa: Torture Hell

- FUJIMURA, MAKI
- Female Teacher: Private Lesson

- FUJIMURA, MAMI
- Flower & Snake: Sketch Of Hell
- Subway Serial Rape

FUJIMURA, SANAE
Female Teacher's Secret

FUJINO, HIROSHI
High School Erotopia

FUJISAWA, MARINO
Lolita Disgrace
Rape Between Sisters: Penetration

FUJITA, MIDORI
August: Wet Sand

FUJITA, YOKO
Genuine Masturbation: Finger Play
Pervert Ward: Torturing Uniform

FUJITA, YUMIKO
Pool Without Water

FUJITANI, NANAOKO
Genuine Rape

FUKADA, OSAMU
Ecstasy Game

FUKAMI, HIROSHI
High School Girl: Open Lips
Rape & Death Of A Housewife

FUKAMI, SANSHO
Angel Guts: High School Coed

FUKATANI, MAKOTO
Genuine Lesbian: Embarrassing

FUKAZAWA, YUMI
College Girls On Friday
Three Juicy Sisters: Casual Sex
Woman Of Afternoon: Incite!

FUKUDA, KATSUHIRO
Rape Frenzy: Before Graduation

FUKUDA, KAZUKO
Inferno Of First Love

FUKUHARA, KEIICHI
Lolita House: Wet Junko

FUKUYAMA, RYUJI
Erotic Ghost Story: Succubus In Edo

FUNAKOSHI, EIJI
Memoirs Of A Sex Doctor

FUROYA, MASATO
(also known as FUROYA, YASUO)
Apartment Wife: Lust For Orgasm
Female Teacher 1 (*as Yasuo*)
Nun Story: Frustration In Black
Rape & Death Of A Housewife
(*as Yasuo*)

FUROYA, YASUO
see FUROYA, MASATO

FURUKAWA, TETSUAKI
From Orion's Testimony
Lady Black Rose

FURUKAWA, YOSHINORI
Wet Lust: 21 Strippers

FUSHIMI, NAOKI
Gigolo: Docu-Drama

FUYUKI, KIYOZO
Dealing With Women
Excitement
Flesh Torture
Lust Whirlpool
Season For Rapists
Trap Of Lust

FUYUKI, NAKA
Tokyo Emanuelle

GALIN, JENNIFER
Erotic Liaisons

GO, EIJI
Insect That Eats Flowers

GODA, CECILE

Crazy Affair: Pacifier

Girl Mistress

Wet Lips: Sleek And Hot

GODA, KAZUHIKO

Entrails Of A Beautiful Woman

Entrails Of A Virgin

GODAI, TAKAYUKI

Lady Karuizawa

GOJO, HIROSHI

Being Assaulted

Call Girl: Lust Cage

Glorious Moment: Woman's Roll

Gypsy Rose: Docu-Drama

Lewd Widow

Love Bandit Rat Man

Lusty Afternoon

Night Spot: Drifting Flower

Romantic Tale: Otomi & Yosaburo

GOTO, YOKICHI

Crimson Dream

GOTO, YASUO

Molester's Bus: From The Back

GUJII, MITSUGU,

Some Stories Of Adultery 1

HAGIO, NAOMI

Entrails Of A Virgin

High School Girl's Diary

Mad Love! Lolita Poaching

Pink Curtain 1

Pink Curtain 2

Pink Curtain 3

Rope Sisters: Strange Fruit

Sexy Doll: Sada Abe III

Temptation Of The Mask

HAGIWARA, KENICHI

Modori River

HAGIWARA, SAKUMI

Secret Chronicle: She-Beast Market

HAGIWARA, TOMOE

Secret Of One Summer

HAKARI, YOKO

College Coed's Forbidden Garden

HAMA, NATSUKO

Bloody Rape

HAMAGUCHI, JUN

Seiko's Juicy Thighs

HAMAGUCHI, TATSUYA

Apartment Wife: Affair Afternoon

Apartment Wife: Unforgettable

Apartment Wife: Prime Woman

Apartment Wife: Midafternoon

I Am 18 Years Old: Mistress

Lady Kamakura: Cherry Boy Club

Love Affair On A Rainy Night

Office Lady: Wet Bundle

Rape Me: Assault In A Hotel

Rope And Skin

Sukeban Deka: Dirty Mary

Tenement Apartment: Obscene

HAMAKAWA, TOMOKO

I Don't Regret Losing My Virginity

HAMAMURA, KUMI

Sex Secrets

HANA, MAI

Snake Hole

HANAE, HIROKO

Fan Life

HANABUSA, YUNA

Uniform Masturbation: Underpanties

HANAGAMI, AKIRA

Apartment Wife: Afternoon Beast

Getting Raped

Noble Lady: Bound Vase

Slave Wife

HANAKI, KAORI

Lust Whirlpool

HANANOMOTO, KOTOBUKI

Black Snow

Insect That Eats Flowers

HANAYAGI, GENSU

Naked Seven

Secret Chronicle: She-Beast Market

Secret Document: Woman's Prison

HANO, HIROMI (*or* NAMINO)

Star Of Dave: Beauty Hunting

HARA, AKEMI

Debauchery

HARA, ETSUKO

Bathhouse 911: Jellyfish Bliss

Climax! Raped Bride

High School Erotopia

Juvenile Wife

Nurses' Journal: Nasty File

Uno's Wet And Purring

Woman's Bedroom

HARA, HIDEKI

Affair At Twilight

Amorous Family, Fox And Raccoon

Erotic Story: Peony Lantern

Love Hunter

Night Of The Felines

Secret Of One Summer

Seduction 2: Embrace White Angel

Three Wives: Wild Nights

HARA, SHIRO

Sensuous Beasts

HARADA, MIEKO

Modori River

HARADA, YOSHIO

Alleycat Rock: Crazy Riders '71

HARRIS, DONAL

Love Beast: Hunt

HARU, YASUKO

People Of Twilight

HARUKAWA, KAORI

Sexual Abuse 3: Ecstasy

HARUKAWA, MASUMI

Men, So What?!

HASEGAWA, KAORI

Molester's Bus: From The Back

HASHIKAWA, RIO

Hard Focus: Eavesdrop

Lolita: Vibrator Torture

HASHIMOTO, KYOKO

Genuine Masturbation: Finger Play

Lesbian Harem

Target Capus: Attack Uniforms

HASHIMOTO, RENA

Electric Bible: Sister Hunting

HATANAKA, YOKO

Do It Again Like An Animal

From The Back Or From The Front

Love Daydream

Sexy Pudding: Almost Addictive

HAYAKAWA, SARI

Stalking Rapist

HAYAKAWA, YUMI

I Like It From Behind

Secretary Rope Discipline

Woman Who Arches Her Back

HAYAMA, REIKO

Female Ninja Magic Chronicles 1

HAYAMA, RYOJI

Tokyo Bathhouse

HAYAMI, KENJI

Daydream 2 (Captured For Sex)

HAYAMI, MAI

Flower & Snake: Rope Discipline

Subway Rape: Uniform Hunting

HAYAMI, NORIKO

Angel Guts: Red Lightning

Love Hotel (1985)

HAYAMI, RYOJI

Ukiyo-e Women

HAYANO, KUMIKO

Dark Hair Velvet Soul

Images Of A Bound Girl

Zoom Up:

Woman In Dirty Magazine

HAYASAKA, AKI

Young Flesh Slave

HAYASE, MEGUMI

Uniform Virgin: The Prey

HAYASE, MINA

Soaking Wet: Touching All Over

HAYASE, SHIORI

16 Years Old: Nymphet's Room

HAYASHI, ARISA

Empress

Uno's Wet And Shooting

HAYASHI, HIDEKI

Roots Of Sex

HAYASHI, MIKI

Abnormal Rape

Blooming Woman's Body

Crimson-Haired Girl

Dark Story Of Japanese Rapist

Degenerate

Desire Of The Flesh

Eros Schedule Book: Convent

Erotic Story: Peony Lantern

Female Bodies In Brutal Scenario

Flesh Hell

Lust Whirlpool

Lustful Room In An Apartment

Memoirs Of Modern Love

Naked Women Hell

Night Parasites

Open Season On Virgins

Secret Affair

Seduction Of The White Angel

Sex Crime

Sex Hell

Shower Of Soft Skin

Spring Of Ecstasy

Sweet Wedding Night

Three Sins Of Sex

Tokyo Bathhouse

Ukiyo-e Women

Violated Angels

Way Of Lust

Whore

Woman's Sex Drive

HAYASHI, RINA

Angel Guts: Red Rope

HAYASHI, YUMIKA

Amaon Garden: Uniform Lesbian

Molester's Commuter Train OL Sex

Molester's Train: Dirty Behavior

Petting Lesbians

Real Action: Drink Up!

Splatter: Naked Blood

Virgin Sniper

HAYASHI, YUTAKA

Assault! Jack The Ripper

Love Beast: Flower Of Vice

My Girlfriend Wears A Uniform

Rape Hunter: Target Woman

Red Petal Is Wet

Sexy Pudding: Almost Addictive

Wet Rope Confession

White Uniform In Rope Hell

Yummy In Neon Town

HAYASHIDA, CHINAMI

Lots Of Peeping: Hot Underpants

HAYASHIYA, KYUZO
Secret Chronicles: Sacred Altar

HAZAMA, KANPEI
Wet Lust: Opening The Tulip

HAZUKI, HOTARU
Highclass Bathhouse Sex Technique
Lots Of Peeping: Hot Underpants
Molester's Train Housewife
Red Love Affair
Widow: Bliss In A Mourning Dress

HAZUKI, RIE
Keyhole Without A Key
Young Wive's Sensual Club

HIBIKI, KYOKO
College Girl: Pretty Sacrifice

HIBOSHI, MAMIKO
Exciting Eros: Hot Skin

HIDAKA, YOSHIO
Skin Of Roses

HIGUCHI, KANAKO
Bedtime Eyes
Midori River

HIGUCHI, MAKI
Female Diver's Secret

HIGUCHI, MITSUKI
Virgin Sniper

HIJIRI, MIKA
College Girl: Pretty Sacrifice
Sex Campus: Seduced College Girls

HIME, YURI
Housewife Punishment: 3rd Torture
Widow's Perverted Hell

HIMEKAWA, KYOKO
Molester's Tour Bus

HIMENOKI, KYONA
Lots Of Peeping: Hot Underpants

HINATSU, TAYORI
Female Delinquent: Docu-Drama

HINO, MAYUKO
Prostitution On Wheels
Tight Bondage: Abuse!

HINO, SHOHEI
Angel Guts: Rouge

HIRAMATSU, DAI
Filthy Wife: Wet

HINOKI, MIDORI
Girls' Dormitory

HIRAOKA, SHINZO
Swapping Between Couples
Whore

HIRASE, RIE
Zoom Up: Sexual Crime Report

HIROSE, AKEMI
Virgin's Weakness

HIRAIZUMI, KIMIHIRO
Housewife's Experience 2

HISAMOTO, YUKI
Tokyo Bathhouse

HIRATA, MAMORU
Call Girl: Lust Cage
Coed Report: Blooming Yuko

HIRATA, MITSURU
Spectacle Of Buds

HIRAYAMA, YUZO
Clutches
Many Men Torturing Women

HIROMI, MAYA

Banned Book: Flesh Futon

Concubine's Palace

Female Teacher: Boy Hunt

Gypsy Rose: Docu-Drama

Morning Frenzy

Red Light: Honmoku Brothel

True Story: Woman In Jail

HIROSE, MASATAKA

Murder For Pleasure

HIROSE, MASUMI

Wicked Salesman

HIROTA, KYOKO

Bed Partner

HISIMI, YURIKO

Lewd Genroku: Secret Story

HITOMI, AYAKO

Cruel Punishment Inquisition

HITOMI, SAYAKA

Wife To Be Molested

HOKUTO, REMIKA

Apartment Wife: Secret Call Girl

Cage Of Lust: Wive's Afternoon

HOMURA, RYUMEI

Filthy Wife: Wet

HONDA, HIROTARO

In The Realm Of Sex

HONDA, KIKUO*see YOSHIDA, HARUTO***HONGO, JUN**

Marital War In Kibogaoka

Slave Contract

HONMA, YUJI

Crazy Fruit

HORI, MEGUMI

In Bed With The Enemy

HORI, NORIFUMI

Attack!

Never In The Morning

HORII, EIKO

One Summer: Sexy Virgin

HORIUCHI, MASAMI

Demon's Room

HOSHI, AYAKO

Torture Chronicles 2

HOSHI, MARIKO

Boso Rhythm

Modern Prostitution

Professional Sex Performers

Red Light Tobita Brothel

Secret Book: Peeled Egg

HOSHIKAWA, YUI

Genuine Rape

HOSHINO, KOICHI

Bathhouse 911: Jellyfish Bliss

HOSHINO, MAYUMI

Molester's Train: Touch Me More

OL: Seductive Application

HOSOKAWA, TOSHIYUKI

Starfish Of The Night

HOTARU, YUKIJIRODirty Mary (*series*):

Dark Rape

Female Prisoners Brutal Treatment

Rape Warning: Attack! Stab

Molester And The Female Teacher

Molester's Delivery Service

Molester's School Infirmary

Molester's Tour Bus

Molester's Train: Hunting

Molester's Train: Touch

Molester's Train: Keiko's Tush
 Molester's Train: Momoe's Tush
 Molester's Train: Please Continue
 Molester's Train: Rumiko's Tush
 Molester's Train: Underwear Inspect
 Pink Physical Examination
 Serial Rape
 SM Class: Accidental Urination
 Target Campus: Attack Uniforms
 Virgin Sniper

HOTTA, SHINZO

Exposure: Call Girl Testimony
 Getting Raped

HYUGA, AKIKO

Lady Momoko's Adventure
 Momoe's Lips: Love Beast
 Three Juicy Sisters: Casual Sex
 Woman Of Afternoon: Incite!
 Young Wive's Sensual Club

IBUKI, GORO

Female Prison
 Porno Samurai Theater

IBUKI, MARI

Lusty Woman's Mistakes

ICHIBOSHI, KEMI

Dealing With Women
 Empty Lust
 Flesh
 Girl's Dormitory
 History Of Jpn Sex Behavior
 Hole
 Lustful Companions
 Lusty Broker
 Perverted Virgin
 Pregnancy, Birth and Abortion
 Raped Virgin's Diary
 Report Abnormal: Plastic Surgery
 Rip Of The Flesh
 Season For Rapists
 Spring Of Ecstasy

• ICHIDA, AYA
 • Love Hunter: Lust

• ICHIHOSHI, KEMI

• Flesh
 • Girls' Dormitory
 • Lusty Broker

• ICHIO, SAYURI

• Ichio's Wet Lust

• ICHIKAWA, AYAKO

• Confessions Of Adolescent Wife 3
 • Female Teacher: Private Life
 • Female Teacher: Sweet Life
 • Sanctuary In The Night
 • Sex War

• ICHIMURA, HIROSHI

• Uno's Moist And Steamy

• ICHIMURA, JOJI

• Red Pleasure

• ICHIMURA, TAKASHI

• I Hate The Wedding Night!

• ICHINOSE, MAMI

• Dream Sex: My Hymen Is Broken
 • Female Bondage Torture
 • OL Rape: Devouring Giant Tits
 • Perverted Sex Play: Tease Me Dirty
 • Young Wife: Modest Indecency

• IDA, SATOSHI

• Hell Of Roses

• IGARASHI, HIROMI

• Lesbian World: Rapture
 • Love Doll Report: Adult Toy

• IGARASHI, KOKI

• Immoral: Indecent Relations

• IGARASHI, NORIKO

• Kanto County Sex Unit
 • True Story: HS Sex & Violence

IGARASHI, YUKI

Gemini Woman

IGAWA, MARIKO

I Hate The Wedding Night!

IGAWA, SACHIKO

Womb For Rent

IKAIDA, HIROSHI

Dark Hair, Velvet Soul

Rope And Breasts (Kishi)

IKE, REIKO

Hot Springs Mimizu Geisha

Modern Porn Tale: Inherited Mania

IKEDA, KYOKO

Love Hotel

IKEDA, MITSUTAKA

Pleasure Campus: Secret Games

IKEJIMA, RURIKO

sometimes IKESHIMA RURIKO

Porno Samurai Theater

Tokugawa Sex Ban

IKEJIMA, YUTAKA

also see listing as a director

sometimes IKESHIMA, YUTAKA

Gay Toolbox

Masturbation Lesson

Our Season

Roper From Hell (*series*):

Hanging Upside-Down Bondage

SM Group Wax Torture

Temptation Of The Mask

True Sky-Blue

Widow's Perverted Hell

Wife In Mourning: Rope Slave

Woman's Abnormal Sex Drive

IKENAMI, SHINO

White And Wet Summer

ILLIERS, ISABELLE

Fruits Of Passion

IMAI, HISASHI

Lady Momoko's Adventure

Love Daydream

IMAIZUMI, ATSUSHI

Scarlet Prostitute: Stabbing

IMAIZUMI, HIROSHI

Bizarre Experience: Dreamy

IMAIZUMI, KOICHI

Hidden Video Maniac

Hidden Video Report: Dark Shot!

Lady Of The Stable

Lesbian Rape: Sweet Honey Juice

Molester's Train: Dirty Behavior

New Wife's Private Parts: Caress

Real Time: Drink Up!

Real Time Tap Report: Pillow Talk

Uniform Masturbation: Underpanties

Uniform Punishment: Square Peg

Wife In Heat: Husband's Away

IMURA, HIROSHI

Flower Bed At Midnight

INAGAKI, MIHOKO

Night Hunter

INAGAWA, JUNKO

Young Beast: Secret Pleasures

INAZUMA, RYUJI

Ukiyo-e Cruel Story

INOUE, ANRI

E-Cup Real Action Take Two

INOUE, HAJIME

Hunting The Female Teacher

INOUE, HIROKAZU

Apartment Wife: Blue Film Woman

Apartment Wife: Swapping

Erotic Journey: Affair In HK

Confessions Of Adolescent Wife 3
 Fairy In A Cage
 High School Girl: Open Lips
 Love Affair On A Rainy Night
 Love Beast: Red Lips
 Pink Salon: Waiting With Tissue
 Retreat Through Wet Wasteland
 Rope Hell
 Rose And The Whip
 Secret Book: Sleeve And Sleeve
 Wet Vase

INOUE, MAI
 Beautiful Wrestlers
 Devil's Hostage
 Girl Rape Case: Red Shoes
 Pink Cut: Love Me Big
 Uno's Dirty Sister's Barber Shop

INOUE, NOBUYUKI
 Sex Hunter

INOUE, SACHIKO
 Female Bodies In Brutal Scenario
 Sex Crime

INOUE, TOMOKO
 Kawarasaki Family

IROHANI, KYOKO
 Petting Lesbians: Sensitive Zone
 Molester & Peeper: GYN Ward

ISAYAMA, HIROKO
 Delicate Skillful Fingers
 Ichijo's Wet Lust
 Sex Hunter: Wet Target
 Sweet Scent Of Eros
 Woods Are Wet: Woman Hell

ISHIBE, KINKICHI
 Molester's Bus: From The Back

ISHIBASHI, RENJI
 Prosperities Of Vice
 Sacred Mother Kannon
 Spanking Love
 Uniform Girls: Fruit Is Ripe
 Walker In The Attic (Tanaka)
 Woman With Red Hair
 Yakuza Torture History

ISHIDA, AYA
 SM Class: Accidental Urination

ISHIDA, ERI
 Double Bed

ISHIDA, KAZUHIKO
 I Like It From Behind

ISHIDA, YUKI
 Immoral: Indecent Relations

ISHIDO, YOKO
 Delicate Skillful Fingers

ISHIGAMA, HAJIME
 Hunting The Female Teacher

ISHIHAMA, AKIRA
 Daydream
 Decadent Edo Women Genealogy

ISHIHARA, FUTABA
 Bathhouse Docu: Golden Lips

ISHIHARA, YOSHIKUMI
 Criminal Women Report

ISHIHARA, YUKA
 Beauty Reporter: Rape Broadcast

ISHIHARA, YURI
 Molester & Peeper: GYN Ward
 Molester's Train: Dirty Behavior
 Real Action: Drink Up!
 Ultra Abnormal Sex: Perverts
 Widow: Bliss In Mourning Dress
 Wife's Perverted Beauty Salon

ISHII, KUNIKO

Inferno Of First Love

ISHII, MASAMI

Wet Lust: Opening The Tulip

ISHII, MOTOMASA

Gay Toolbox

True Sky-Blue

ISHII, TORU

(aka ISHII, MOTOMASA)

That's Hentainment!

ISHII, YUKIE

Nun Story: Frustration In Black

ISHIKAWA, EMI

Lesbian Rape: Sweet Honey Juice

Lost Female Body

ISHIKAWA, MOE

Kokkuri

ISHIKAWA, NARITOSHI

Genuine Rape

Office Lady Rape: Disgrace!

Rape Between Sisters: Penetration!

Sex Virgin Unit

ISHIYAMA, YUDAI

Rape! 13th Hour

ISHIZAKA, ERI

Subway Serial Rape

ISHIZU, YASUHIKO

College Girl: The Spot

Female Diver's Secret

Flower And Snake

Love Makes Me Wet

ISOKA, HITOMI

Japanese Sex Crime

ISSHIKI, HIKARU

Madame DeSade

ISUMI, MASAKO

Flower And Fruit

ITO, HINAKO

Lesbian World: Fondling

ITO, HIROKAZU

Confessions Of A Female Secretary

ITO, HIROKO

Woman In The Dunes

ITO, KATSUNOBU

Cabaret Diary

ITO, KIYOMI

Abnormal: Ugly Abuse

Beast

Beast Lust: Devil Rampage

Filthy Wife: Wet

Genuine Rape

Hard Focus: Eavesdrop

Hidden Video Report: Dark Shot!

Hunters' Sense Of Touch

Indecent Tongue Technique

Lolita: Vibrator Torture

Mad Ballroom Gala

Mad Love! Lolita Poaching

Molester's Train: Dirty Behavior

Naked Action: College Girl Rape

Obscene Runaway Gang: Beast

Office Lady Rape: Disgrace!

Pervert Ward: S&M Clinic

Promiscuous Wife: Disgrace Torture

Real Action: Profound Technique

Real Time Tap Report: Pillow Talk

Serial Rape: Perverted Experiment

Sexual Battery Against Women

Uniform Masturbation: Underpanties

Uniform Punishment: Square Peg

Weather Girl R

Widow's Perverted Hell

Wife In Heat: Husband's Away

Woman In Black Lingerie

ITO, KYOKO

Angel Guts: Red Porno

Hunting The Female Teacher

ITO, MAYA

Beauty In Rope Hell

ITO, MAI

Abnormal Ecstasy

Molester Commuter Train: OL Sex

Mizue Tashiro's Genuine Orgasm

ITO, NAOMI

Rapewoman: Dirty Sunday

ITO, SAKIKO

Tattoo (Sone)

ITO, SHIINA

OL Rape: Devouring Giant Tits

ITO, TAKESHI

Amazon Garden: Uniform Lesbians

Beast Lust: Devil Rampage

Endless Sex

Highclass Bathhouse Sex Techniques

Hunters' Sense Of Touch

Lolita: Vibrator Torture

Lots Of Dirty Stuff

Mad Ballroom Gala

Molester's Train: Mischievous Wife

Obscene Runaway Gang

Pervert Ward: Torturing Uniforms

Promiscuous Wife: Disgraceful

Real Action: Profound Technique

Real Time Tap Report: Pillow Talk

Red Love Affair

Serial Masturbation: Disorder

Snake-Headed Fish

ITO, YOSHIRO

Sigh Of Roses

ITO, YUKO

Devil In The Flesh

Molester's Train: Mischievous Wife

ITSUKI, KAZU

That's When Things Changed

• IWAI, MARI

• Blooming Lust

• Bush Of Lust

• Coed's Sexual Labyrinth

• Crazy For Lust

• Hunting Breasts

• Orgy Of Flesh

• Pleasure Of Youth

• Sex Hell

• Slave Widow

• Training Of The Flesh

• IWAKI, KOICHI

• Female Cats

• IWASAKI, YUKO

• Demon's Room

• IZUMI, EIKO

• Sexual Violence

• IZUMI, HIROSHI

• Season For Rapists

• IZUMI, JUN

• Angel Guts: Red Porno

• Erotic Confessions

• Fallen Angel Gang

• I Am Aroused

• Love Beast: Attack

• Love Beast: Flower Of Vice

• Love Beast: Red Lips

• Momoe's Lips: Love Beast

• Red Scandal: Affair

• Woman With Pierced Nipples

• IZUMI, YUKIKO

• Lots Of Dirty Stuff

• IZUMI, YURI

• Abnormal Passion Case: Razor

• Female Bodies Are Disappearing

• Grotesque Perverted Slaughter

• Please Rape Me Once More

• Young Games

IZUMIDA, HIROSHI

Excitement

Sex Secrets

Sexual Violence

JO, EMI

Female Yakuza Tale: Inquisition

Hot Springs Suppon Geisha

JO, SHINKO

Apartment Wife Midafternoon

College Girls: Sex Equation

JOGENJI, KURUMI

Office Love: Sanctuary At Noon

JULIEN, SANDRA

Modern Porn Tale: Inherited Mania

Tokugawa Sex Ban

JUN, MARIKO

Secret Chronicles: Sacred Altar

JUN, MASUMI

Apartment Wife: Night Of Pleasure

Kanto County Sex Unit

Lessons In The Art Of Sex

Modern Prostitution

Orgasms: Bathhouse Techniques

Secret Of College Girls

Sex Crime Coast: Piranha

Sex Education Mistresses

Sukeban Flesh Violence

Sukeban Sex Violence

KADO, ASAMI

Womb For Rent

KADOMATSU, KANORI

Criminal Women Report

KAGA, KEIKO

I've Been Raped And Abused

KAGA, MARIKO

Love Letter

Pleasures Of The Flesh

KAGA, NAOMI

Dealing With Women

Japanese Sex Crime

Scent Of A Virgin

KAGAWA, KOJI

Sex Poem: Legend Of Soap Bubbles

KAGAWA, LILIE

Invisible Man: Dr Eros

KAGAWA, YUKIE

Blonde Hunt

Decadent Edo Women Genealogy

Grotesque Cruelty To Women

Shameless: Abnormal & Abusive

KAGEYAMA, HIDETOSHI

Apartment Wife: Prostitution In #13

Lesbian World: Rapture

Lusty Wife: Temptation Of Flesh

Night Of The Felines

Wife To Be Sacrificed

KAI, KOJI

Sukeban Flesh Violence

KAJA, KEIKO

Please Abuse Me, Henrietta

KAJI, MEIKO

Alleycat Rock: Crazy Riders '71

Alleycat Rock: Female Boss

Alleycat Rock: Machine Animal

Alleycat Rock: Sex Hunter

Alleycat Rock: Wild Jumbo

KAKEDA, MAKOTO

Seiko's Juicy Thighs 3

Young Wife: Opening Juicy Thighs

KAKEI, TOSHIO

Spanking Love

KAKUBU, JIRO

Abnormal Passion Case: Razor

KAMATA, ICHIKO
Amazon Garden: Uniform Lesbians

KAMIHARA, AKIHIKO
Two Sides Of Sex

KAMIJO, MISA
Sacrifice

KAMIZAWA, YOKO
Extremely Wild Genuine Sex

KANAI, YUMI
Story Of Heresy In Meiji Era

KANBARA, AKIHIKO
Geisha
Pleasure
Pleasure Of Women
Slave Contract 2
Vicious Doctor

KANDA, AKIHIKO
Woman Who Cries At Night

KANEDA, AKIO
Lady's Triangle
Mischievous Lolita
Room Of Shame
Uno's Adultery Diary
Virginal And Nineteen

KANEDA, KENICHI
Sagano Inn

KANEHAKO, SOUJI
Captured For Sex 2

KANEKO, NOBUO
Rope And Chain

KANIE, KEIZO
Angel Guts: Red Classroom
Love Affair In Purgatory
Rape!
Red Light District: Gonna Get Out
Sacred Mother Kannon

KANO, AIKO
Secret Chronicle Prostitution Market

KANO, HIROSHI
Please Abuse Me, Henrietta

KANO, JUNKO
Key (Ichikawa)

KANO, KAZUKO
Flower Bed At Midnight
Japan's Pleasure District

KANO, KYOKO
Female Ninja Magic: 100 Flowers
Sex War

KANO, REIKA
Lesbian Harem

KANO, SHOGO
From Orion's Testimony
Young Beast: Secret Pleasures

KANO, TENMEI
Tokyo Decadence

KANUMA, ERI
Angel Guts: Nami
Apartment Wife: Lust For Orgasm
Flesh Target: Rape!
Never In The Morning
Nun Story: Frustration In Black
Nurses' Journal: Nasty File
Sometimes... Like A Prostitute
Sukeban Mafia
Uno's Female Gymnastic Teacher
Uno's Adultery Diary

KANZE, AKI
Empty Lust
Lusty Broker

KANZE, HIDEO
Key (Kumashiro)

KARA, JURO
Skeleton In The Closet

KARANO, YUKITOMO
Tissue Paper By Geisha's Pillow

KARINA, TAMAWA
Ukiyo-e Cruel Story

KARLATOS, OLGA
Dedicated To The Aegean Sea

KASAHARA, REIKO
Memoirs Of A Sex Doctor
Secret Document: Woman's Prison

KASAI, KENJI
Angel Guts: High School Coed
Do it Again Like An Animal
Sukeban Mafia
Target Of Lust

KASHIWAGI, YOSHIMI
Exotic Mask In Hell

KASHIYAMA, YOKO
Sexy Doll: Sada Abe III

KASUGA, TOMI
Kaoru Kiri: Docu-Drama

KATAGIRI, YUKO
August: Scent Of Eros
Bathhouse 911: Jellyfish Bliss
Coed Report: Blooming Yuko
Coed Report: Yuko's White Breasts
Confessions Of Adolescent Wife 1
Confessions Of Adolescent Wife 2
Dangerous Liaisons
Delinquent Girl: Alleycat In Heat
Edo Beauty: Feast Of Lust
Erotic Journey: Affair In HK
Female Ninja Magic: 100 Flowers
Fully Opened: Sisters Exposed
Great Edo: Female Doctor
In The Realm Of Sex
Japan's Pleasure District

Marital War In Kibogaoka
Midsummer Night's Affair
Night Spot: Drifting Flower
Red Light: Honmoku Brothel
Red Light Tobita Brothel
Secret Chronicle: Crimson Goddess
Secret Chronicle Prostitution Market
Secret Wife
Seduction Of The White Angel
Seduction: Embrace Of White Angel
Sex Education Mistresses
Sex Highway: Woman's Parking Lot
Student Wife: Weeping Silently
Sukeban Sex Violence
Uno's Nurses' Journal
Uno's Up And Down
Uno's Wet And Open
Uno's Yummy And Meaty
Wandering Seagull
Wet Lust: 21 Strippers
XX: Beautiful Beast

KATAGIRI, RYUJI
Do It Again Like An Animal

KATAOKA, GORO
Raped Bride

KATAOKA, REIKO
New World Of Love

KATASE, RINO
Whorehouse Women
Winter Camellia

KATAYAMA, YUMIKO
Decadent Edo Women Genealogy
Tokugawa: Torture Hell

KATO, DAIKI
Climax! Raped Bride

KATO, HARUHIKO
Midori

KATO, MIYUKI
Last Cabaret

KATO, RIKA
Obscene Runaway Gang

KATO, RYOKO
Weather Girl R

KATO, TAIJU
Entrails Of A Virgin

KATO, TOSHI
Secret Honeymoon: Rape Train

KATO, YASUO
Soaking Wet: Touching All Over

KATO, YOSHI
Spectacle Of Buds

KATORI, KOZUE
Modern Female Ninja: Flesh Hell
Tokyo Bathhouse
Torturing A Sensitive Spot

KATORI, TAMAKI
Abnormal Reaction: Ecstasy
Bitch's Gamble
I Hate The Wedding Night!
Indecent Relationship
Ripped Virgin
Seduction Of The Flesh
Tough Girls

KATSU, SHINTARO
Hanzo The Blade 1
Hanzo The Blade 2
Hanzo The Blade 3

KATSURA, KYOKO
Report Abnormal: Virgin Rape

KATSURA, NAMI
Abnormal Sex Crimes
Hell Pit
Lusty Bedtime Story
Sexual Vice
Torturing Widows

KATSURA, REIKO
Girl Hell: Captured!

KATSURA, TAMAKI
Assault! Jack The Ripper
Hostess Confidential
Housewife's Experience 3
100 High School Girls
Sister Lucia's Dishonor

KATSURA, TOMOKO
Night Of The Felines
Woman On The Night Train

KATSURAGI, ASAMI
Keko Mask *series*

KATSURAGI, MAYAKO
Angel Guts: Red Dizziness
Angel To be Sacrificed

KATSURAGI, REIKO
Violated Uniform

KATSUSHIKA, TAKEMI
Daydream

KAWADA, SHIHO
Uno's Up And Wet

KAWAGUCHI, HIDEKO
Crimson Dream

KAWAGUCHI, SAE
Daydream

KAWAHARA, SABU
Sexual Crime

KAWAI, HIROMI
Technique In Private

KAWAI, YUUKI
Molester's Train: Teasing Fingers
Spoiled Relationship

KAWAJI, TAMIO
Empress

KAWAKAMI, MAIKO
Angel Guts: Red Lightning

KAWAMURA, MAKI
August: Scent Of Eros
Lesbian World: Ecstasy
Love Affair In Purgatory
Love Me Strong... And Hard
Retreat Through Wet Wasteland

KAWAMURA, MIKI
Seduction Of Eros
Uno's Wet And Riding

KAWAMURA, MIYUKI
Woman In The Box 2

KAWAMURA, NAMI
Pink Seduction
Report Abnormal: Virgin Rape

KAWANA, AKO
Disgraced After School

KAWANA, MAI
Lots Of Dirty Stuff

KAWANA, SHINOBU
Indecent Tongue Technique
Ripe Sex Play: Tingle
Wife's Masturbation: Sweet Tingle

KAWARASAKI, GANJIRO
Key (Kumashiro)

KAWASAKI, AKANE
Housewife's Experience 1
Secret Report: Nagasaki Prison

KAWASAKI, KEIZO
Men, So What?!

KAWASAKI, SHINGO
Goodbye Friend

KAWASE, YOTA
Endless Sex
Lots Of Dirty Stuff
Red Love Affair

KAWASHIMA, MEGU
Angel Guts: High School Coed
Apartment Wife: Target Bedroom
College Girls On Friday
Rape Climax: Skinning

KAWASHIMA, NAOMI
Key (Ikeda)

KAWATANI, TAKUZO
Lewd Genroku: Secret Story

KAWAZU, SEIZABURO
Woman Of Ill Repute

KAWAZU, YUSUKE
Electric Jellyfish
Poisonous Jellyfish
KAYAMA, KEIKO
Cruelty To Virgins
Female Teacher's Secret
Female Wolf
Pleasure Trap
Pleasure Of Women

KAYAMA, REIKO
Erotic Liaisons
Friday Bedroom
Gate Of Flesh

KAYAMA, RISA
Keyhole Without A Key
Pleasure Of Anal Sex

KAZAMA, HITOMI
Female Inquisitor

KAZAMA, MAIKO
Lady Caligula In Tokyo
Live Recording: Secret Video
Nurses' Journal: Afternoon Animal
Poaching Wife: Frustrated Inside

Rapewoman: Dirty Sunday
 Secret Of Newlywed Wife
 Sexy Pudding: Almost Addictive
 Woman Who Arches Her Back
 Woman Who Cries
 Woman Who Exposes Herself
 Woman Who Is Used

KAZAMA, MORIO
 Afternoon Affair Kyoto Tapestry
 Confessions Of Adolescent Wife 2
 Crazy Season
 Dannoura Pillow War
 Female Teacher: Private Life
 Last Night Of Red Light District
 Married Woman: Smoldering Fire
 Midnight Fairy
 Oryu's Passion: Bondage Skin
 Secret Book: Sleeve And Sleeve
 So Soft, So Cunning

KAZAMATSURI, YUKI
 Beautiful Sisters: Seduced
 Candidate For Seduction
 Dark Room
 Embraced By The Dark
 Fallen Angel Gang
 Female Teacher: Assaulted
 Female Teacher: Dirty After School
 Hunting The Female Teacher
 From The Back Or From The Front
 Love Daydream
 Lustful Life
 Madam Scandal
 Musashino Double Suicide
 Red Fleeting Rain
 Room Of Shame
 Scent Of Spell
 Sexual Crime
 Wife's Sexual Fantasy
 Zoom Up: Sexual Crime Report

KAZAMI, REIKA
 Abnormal: Ugly Abuse
 Captured White Uniform
 Rape Between Sisters: Penetration!

KAZAMI, SENRO
 Lessons In The Art Of Sex

KAZATO, YUSUKE
 Dangerous Liaisons
 Female Prison

KAZE, KAORU
 Cruel Documentary: Animal Doll
 Girl Hell: Captured!
 Pervert Family: Brother's Bride
 Prostitution On Wheels
 Tight Bondage: Animal Wife

KIDO, TORU
 Teacher Deer

KIKUCHI, NAO
 Young Wife: Opening Juicy Thighs

KIKUCHI, TAKANORI
 Female Ninja Magic Chronicles 5

KIMURA, RIE
 Dark Room

KIMURA, TATSUYA
 In The Realm Of Passion

KINAKO
 Erotic Ghost Story: Ghost In Heat
 Wife In Heat: Husband's Away

KINAMI, KIYOSHI
 Bed Of Violence Desires
 Secret Affair

KINO, MASATO
see SUGIURA, MINEO

KINOMOTO, RYO
 Tattoo (Sone)

KINOYAMA, RYOKO
 Confessions Of A College Girl

KINSKI, KLAUS

Fruits Of Passion

KINUGASA, KEIKO

In Bed With The Enemy

KIRI, KAORU

Kaoru Kiri: Docu-Drama

KIRIKAWA, MAKI

Ghost Story Of Sex

Newlywed Wife Sex: Pleasure

Supreme

Please Rape Me Once More

KIRIYA, NATSUKO

Woman's Trail: Wet Path

KISHI, KANAKO

Amazon Garden: Uniform Lesbians

Angel Guts: Red Rope

Capturing: Dirty Foreplay

Group Rape: Peeping On Housewife

Horse • Woman • Dog

Kawarasaki Family

Molester's Train: Days Of Love

Molester's Train: Mischievous Wife

Molester's Train: Rie's Underwear

Perverted Sex Play: Tease Me Dirty

Promiscuous Wife In Heat

Promiscuous Wife Sexuality

Rapist With Handcuffs: Defile!

Ripe Sex Play: Tingle

Sex Poem: Legend Of Soap Bubbles

Special Lesson: Perverted Sex Class

Special Live Show: Home Video

Subway Rape: Lover Hunting

Wife's Masturbation: Sweet Tingle

Young Wife: Modest Indecency

KISHIBE, ITTOKU

Double Bed

Female Delinquent: Docu-Drama

KISHIDA, KYOKO

Concubine Palace

Woman In The Dunes

KISHIDA, MARI

Female Teacher's Awakening

I Like It From Behind

Seiko's Juicy Thighs

KISHIDA, SHIN

Black Rose Ascension

Lost Love: Oil Hell

Mandala

Utamaro: If I Know It's A Dream...

KISHIMOTO, MEGUMI

Hidden Camera: Wife In Action

Lustful Wife: Keep It Inside Me

KITAGAWA, TAKAKO

Late Bloom: Campus Erotica

Secret Wish

KITAHARA, RIE

Bed-In

Hard Scandal: Sex Drifter

Pleasure Campus: Secret Games

Uniform Girls: Fruit Is Ripe

KITAHARA, RINA

Female Ninja Magic Chronicles 6

KITAJIMA, MAYA

Secret Document: Woman's Prison

KITAJO, SAYA

Subway Serial Rape: OL Hunting

KITAMI, NATSUKO

Way Of Lust

KITAMURA, AI

Sacrifice

KITAMURA, JUN

Erotic Culture Shock

Invisible Man: Dr Eros

KITAMI, TOSHIYUKI

Cabaret Diary

Embraced By The Dark

Poaching Wife: Frustrated Inside
Room of Shame
Wandering Lovers: Dizziness

KITANO, TAKESHI
Erotic Liaisons

KITAZUME, YUUKI
Angel Guts: Rouge

KITSUDA, YOSHIE
Sada Abe: A Docu-Drama

KIURI, MIRAI
Rape Hunter: Target Woman

KIYAMA, KEI
Melancholy Racing Circuit

KIYOKAWA, AYU
Female Inquisitor
Young Lady Ashiya: Sacrifice

KIYOMOTO, KAYA
Female Bank Teller: Rape Office

KIYONO, REKISHI
Extracurricular Activity: Rape!

KIYOSATO, MEGUMI
Beautiful Sisters: Panting!
Beautiful Sister Flesh Slaves

KIZUKI, SAEKO
Call Girl Angel: Trap Of Disgrace
Entrails Of A Virgin
Eve's Flower Petal
Female Bank Teller: Rape Office
Female Inquisitor
Sexy Up: Pink Nipples
Woman In A Box: Virgin Sacrifice
Woman In Heat Behind Bars
Young Lady Ashiya: Sacrifice

KOBAYASHI, AI
Office Lady Rape: Disgrace!

KOBAYASHI, HITOMI
Kobayashi's Heavy Petting
Kobayashi's Secret Pleasure
Kobayashi's Young Girl Story

KOBAYASHI, KOJI
Pleasure In The Mirror
Seiko's Juicy Thighs 3

KOBAYASHI, MAKOTO
Women In Heat Behind Bars

KOBAYASHI, NENJI
Essential For A College Girl
Love Beast: Attack!
Momoe's Lips: Love Beast

KOBAYASHI, SETSUHIKO
Beast Lust: Devil Rampage
Ecstasy Game
Endless Sex
Molester & Peeper: GYN Ward
Molester's Train: Days Of Love
Molester's Train: Rie's Underwear
Obscene Runaway Gang: Beast
Widow: Bliss In A Mourning Dress
Young Wife: Opening Juicy Thighs

KOGURE, MICHIO
Red Light District

KOHIRA, TARO
Erotic Seduction: Flesh Bondage

KOIKE, ASAO
Grotesque Cruelty To Women
Hot Springs Konnyaku Geisha
Tokugawa: History Of Punishment
Tokugawa: Torture Hell
Tokugawa: Women Genealogy

KOIKE, YUSUKE
High School Girl
Serial Rape: Dirty Daydream

KOIZUMI, YUKA

Girl Rape Case: Red Shoes

Perverted Seduction

Torture: A Lady

KOJIMA, MIYUKI

Adultery

Immoral Lady Of Kamakura

KOJIMA, YASUSHI

Lots Of Peeping: Hot Underpants

KOKUBU, JIRO

Rape Pornography

Sexual Vice

Swapping Between Couples

KOMATSU, AKIYOSHI

Comfort Tutor

KOMATSU, HOSEI

Competition: Married Couples

Hanzo The Blade 2

Madam Scandal

Never In The Morning

Rapewoman: Dirty Sunday

Seduction Of Eros

Tokyo Eros: 1001 Nights

KOMATSU, MIDORI

Mischief

Sexy Beauty Mark

KOMATSU, MIYUKI

Female Ninja Magic Chronicles 3

KOMATSU, TETSUO

Seduction 2: Embrace White Angel

Three Wives: Wild Nights

KOMIZU, KAZUO (GAIRA)

also see credits as director

Cruelty Of Female Inquisition

KOMORI, MICHIKO

Anne's Lullaby

KON, YOKO

Spectacle Of Buds

KONDO, HAJIME

Coed Report: Blooming Yuko

KONDO, MASAOMI

Pornographers

KONDO, RISA

Keko Mask *series*

KONISHI, HIROYUKI

Older Girl's Juicy Thighs

KOSAKA, MARIKO

Beauty Reporter: Rape Broadcast

KOSUGI, JUN

Apartment Wife: Flesh Financing

Uno's Up And Wet

KOYANAGI, RIKA

Trap Of Lust

Young Games

KOZUE, HITOMI

Assault!

Confessions Of Female Secretary

Female Ninja Magic: 100 Flowers

Legend Of The Sex Thief In Edo

Morning Frenzy

Office Lady: Poaching

Office Lady: Ruined Lust

Red Petal Is Wet

Sanctuary In The Night

Season Of Lust

Secret Book: Sleeve And Sleeve

Secret Book: Peeled Egg

Secret Of College Girls

Sex Crime Coast: Piranha

Showa Woman: Naked Rashomon

Sigh 2

True Story: HS Sex & Violence

True Story: Woman In Jail

True Story: Woman In Jail 2

True Story: Woman In Jail 3

White Female Cat

KOZUKI, AKIKO	Sukeban Mafia: Dirty Insult
Joys Of Adultery	Woman In Black Lingerie
Love Hotel	
Rapist	KURENAI, CHITOSE
Student Prostitute	Black Snow
KOZUKI, MIYA	KURI, HARUMI
Sex Crimes	Female Yakuza Tale: Inquisition
KUBO, SHINJI	KURIBAYASHI, TOMOMI
Blooming Lust	Soft Skin
Indecent Wife	
	KURIHARA, SAKI
KUBO, TSUYOSHI	Highclass Call Girls
Uno's Up And Wet	Highclass Bathhouse Sex Technique
	Promiscuous Wife Sexuality
KUBOZONO, CHIEKO	
Lewd Genroku: Secret Story	KURITA, YOKO
	High School Girl
KUDO, MAYA	Pink Tush Girl: Love Attack
Beauty's Exotic Dance — Torture!	
	KUROKI, RENA
KUDO, SHOKO	High School Teacher: Swoon
Endless Sex	
Red Love Affair	KURONUMA, HIROMI
	Soft Skin
KUME, KANJI	
High School Erotopia	KUROSAWA, NORIKO
	Rape & Death of A Housewife
KUNO, SHIRO	
Porno Samurai Theater	KUSAMA, YAYOI
	Tokyo Decadence
KURARA	
Sexual Abuse	KUSANAGI, KOJIRO
	Sexual Crime
KURATA, HIROMI	Woman In A Box: Virgin Sacrifice
Uniform Virgin: The Prey	XX: Beautiful Victim
KURATA, TETSUO	KUSANO, DAIGO
Female Ninja Magic Chronicles 6	Hanzo The Blade 3
KURAYOSHI, ASAKO	KUSUDA, KAORU
Blue Lagoon: Summer Experience	Virginity: Memoirs Of A Girl
Bridal Doll	
Ecstasy Sisters	KUSUMI, KINICHI
Elder Sister's Diary	Ripe Woman: Rich Foreplay
Sukeban Mafia	Wicked Salesman

KUSUNOKI, MASAMICHI

Wet Lips: Sleek And Hot

KUWASAKI, TERUO

Essential For A College Girl

KUWAYAMA, SHOICHI

Poaching Wife: Frustrated Inside
Yumeno's Girls' Hell

KYO, MACHIKO

Key
Packed-Full With Women
Red Light District

LANGSTROM, EMA

Ripe In The Net

LI, REISEN

Sea Of Genkai

LI, SEIRAN

Prosperities Of Vice

MABUKI, JUNKO

Blazing Bondage Lady
Female Beautician Rope Discipline
Female Teacher In Rope Hell
Hell Of Roses
Lustful Life
Office Lady Rope Slave
Secretary Rope Discipline
Soft Skin
White Uniform In Rope Hell
Zoom Up: Woman In Magazine

MAEKAWA, ASAKO

Captured Mother And Daughter

MAENO, SOICHIRO

Eros Schedule Book: Female Artist

MAHAMURA, YOKO

Nasty Diver 2

MAISAKA, YUI

Female Bondage Torture

MAKI, HITOMI

Erotic Liaisons

MAKI, KEIKO

Beads From A Petal
Call Of The Pistil

MAKI, REIKA

Assault!
Fairy In A Cage
Secret Of College Girls
Sex War

MAKIMURA, KOJI

Bondage: Whip And High Heels

MAKIMURA, TADASHI

Apartment Wife: Midafternoon

MAKINO, KIMIYAKI

Prosperities Of Vice

MAKO

Hard Lesbian: Tongue Technique
Real Time Tap Report: Pillow Talk
Widow: Bliss Of 7th Mourning Day

MAKO, MICHIO

Muddy Uniform
Night Spot: Drifting Flower
Rip Of The Flesh
Some Storie Of Adultery 2
Ukiyo-e Women

MAMIZU, MICHIO

Night Spot: Drifting Flower

MARI, AKIKO

Embrace In A Secret Room

MARI, MARIA

Bathhouse Docu: Golden Lips
Invisible Man: Rape!
Uno's Wet And Purring

MARIMURA, KEI

XX: Beautiful Prey

MARINO, HASE
Female Ninja Magic Chronicles 3

MARO, AKAJI
Inflatable Sex Doll Of Wasteland

MARUHIRA, MINEKO
Hot Crime

MARY, ANNE
Cruelty Of Female's Death

MASAKI, RAN
Beautiful Teacher In Torture Hell
Flower & Snake:
Uniform Rope Slave
Snake And Whip

MASAYAMA, KEN
Top Secret: Customs & Manners
Way Of Lust

MASHIBA, SATOSHI
Courtesan

MASUTOMI, NOBUTAKA
Assault!
Banned Book: Flesh Futon
Bathhouse 911: Jellyfish Bliss
Beautiful Teacher In Torture Hell
Love Doll Report: Adult Toy
My Sex Report: Intensities
Pleasure In The Mirror
Sensual Classroom
Sex Horoscope: Love Tasting

MATSUBARA, REI
Female Teacher: Tight Bondage
Molester's Train: Blast Off

MATSUDA, EIKO
Concubine's Palace
In The Realm Of Senses
Pink Salon: Five Lewd Women
Sacred Mother Kannon

MATSUDA, TOMOMI
Molester's Delivery Service

MATSUDA, YUSAKU
Rape Hunter: Target Woman

MATSUI, KAZUYO
Angel Guts: Rouge

MATSUI, YASUKO
Bed Of Violent Desires
Carnal Punishment
Dishevelled Hair
Eros Schedule Book
Impotent
Pleasure Of A Bitch
Showtime

MATSUKAWA, NAMI
Flesh Slave: Sorrowful Toy
Rope And Breasts (Konuma)
Slave Contract
Slave Contract 2

MATSUKAZE, HIROMI
Virgin's Weakness

MATSUMAURA, TORU
Ecstasy Game

MATSUMIYA, YUKI
Lynch And Rope
Whip And Skin

MATSUMOTO, MARI
Girl Condom Play

MATSUMOTO, KEIJI
Rapist With Handcuffs: Defile!

MATSUMOTO, HIROKO
Torture: A Lady

MATSUMOTO, MIYUKI
Sisters To be Sacrificed

MATSUMOTO, YUMIKO
Memoirs Of Modern Love

MATSUMURA, UMAO
Sexual Battery Against Women

MATSUNAGA, HIROSHI
Kawarasaki Family

MATSUNAGA, KUNIIHIKO
Extracurricular Activity: Rape!

MATSUNAGA, TERUHO
Call Girl: Lust Cage
Lusty Wife: Temptation Of Flesh
Red Petal Is Wet

MATSUO, KAYO
Key (Kimata)
Roots Of Sex

MATSUOKA, AIKO
Captured For Sex 2

MATSUOKA, SHUNSUKE
In The Thicket

MATSUSHIMA, MIYUKI
Trap Of Lust

MATSUURA, YASUSHI
Abnormal Reaction: Ecstasy
Rip Of The Flesh

MATSUYAMA, TERUO
Love Hunter: Lust
Sex Hunter

MAYA, HIROMITSU
Lady Chatterley In Tokyo

MAYA, YUKO
Flesh 2

MAYAMA, TOMOKO
Secret Report: Nagasaki Prison

MAYUZUMI, JUN
Empress

MIA, SETSUO
Oryu's Passion: Bondage Skin

MICHI, KANAKO
Daydream

MIDO, RYOMA
Gigolo: Docu-Drama

MIDORI, MAKO
Concubine Palace: Secret Story
Hanzo The Blade 3
Men, So What?!

MIDORI, MICHIO
Joys Of Adultery

MIDORIKAWA, AYA
Real Action: Vibrator Punishment
Molester's Train: Rie's Underwear
Uniform Punishment: Square Peg

MIDORIKAWA, JUN
Female Yakuza Tale: Inquisition
Secret Book: Turbulent Cloud

MIE
Pool Without Water

MIHARA, JUNKO
Sagano Inn

MIHARA, SEIKO
Elder Sister's Diary

MIHARA, YOKO
Hot Springs Geisha
Hot Springs Suppon Geisha

MIHO, JUN
Oh! Takarazuka!
Pink Curtain 1
Pink Curtain 2
Pink Curtain 3
Uniform Virgin Pain
Uno's Wet And Riding
Young Girls' Holding Cell

MIKA, MADOKA
Woman Who Wets Her Finger

MIKAI, KATSUO
Carnal Punishment

MIKAMI, HIROSHI
Walker In The Attic (Jissoji)

MIKAMI, KAN
Go! Go! Mighty Guy
Woman's Trail: Wet Path

MIKAMI, TSUYOSHI
Female Teacher: Cherry Boy Hunt
Housewife's Experience 2

MIKAWA, KEIKO
Twisted Love

MIKI, MIYUKI
Real Action Rape!

MIKI, YAKUMARU
Real Action: Profound Technique

MIMASU, AIKO
Concubine Palace: Vanity Of
Red Light District

MINAGAMI, RAN
Exciting Eros: Hot Skin

MINAGAWA, SHU
Exciting Eros: Hot Skin

MINAKAMI, RISA
Blue Film: Estimation
Hell Pit
Rope And Chain
Sweet Wedding Night
Torturing Widows
Virgins And Pimps

MINAMI, MASAKO
Sukeban Flesh Violence

MINAMI, REIKA
Twisted Love
Woman's Sex Drive

MINAMI, SUMIKO
Love Hunter

MINAMI, TOSHIRO
Sexual Violence

MINAMI, YUKI
Torture Chronicles: 100 Years

MINAMIGUCHI, RUMINO
Blissful Genuine Sex: Penetration

MINAMINO, YOKO
Whorehouse Women
Winter Camellia

MINATO, EIJIRO
Love Affair Exposed

MINATO, MAYUMI
Images Of A Bound Girl

MINATO, YUICHI
Aim At The Pit
Bloody Rape
Female Bondage Torture
Hungry For Lust
Inflatable Sex Doll Of Wasteland
Joys Of Adultery
Lustful Wife: Keep It Inside Me
Lusty Broker
Packed-Full With Women
Rip of The Flesh
Some Stories Of Adultery
Vicious Doctor
White Rose Campus

MINAZUKI, MADOKA
Hidden Camera: Wife In Action
Uno's Wet And Leering

MINEGISHI, RYUNOSUKE
Melancholy Racing Circuit

MINEGISHI, TORU

XX: Beautiful Victim

MISAKI, NAMI

Banned: Woman's Secret Pictures

High School Girl: Open Lips

Juvenile Wife

Live Act: Top Stripper

White Rose Campus

Widow's Bedroom

Yummy In Neon Town

MISAWA, AYA

Sex Virgin Unit

Sexy Up: Pink Nipple

MISHIMA, YURIKO

Concubine Palace: Secret Story

Female Ninja Magic

Hot Springs Geisha

MITA, YOKO

Apartment Wife Affair In Afternoon

MITA, YOSHIKO

Starfish Of The Night

MITAMURA, GEN

Love Hunter

MITAMURA, HAJIME

Call Of The Pistol

MITANI, NOBORU

Woman With Red Hair

Young Beast: Secret Pleasures

MITSUI, KOJI

Inferno Of First Love

Woman In The Dunes

MITSUI, MARIA

Lewd Genroku: Secret Story

My Sex Report: Intensities

MIURA, MAYUMI

Dark Room

MIURA, YOICHI

Dangerous Liaisons

MIYA, KAORU

Carnal Punishment

Confessions Of A Virgin

Geisha

Hole

Necking

Pink Seduction

Ten Years Of Evil

Tokyo Bathhouse

Virgins With Bad Reputations

Way Of Lust

MIYAI, ERINA

Apartment Wife: Secret Call Girl

Apartment Wife: Violated Skin

Apartment Wife: Target Bedroom

Assault!

Attack!

Being Assaulted

Confessions Of A Female Secretary

Female Prison

Female Teacher: Dirty Rumor

In The Realm Of Sex

Invisible Man: Rape!

Lady Moonflower

Pink Salon: Five Lewd Women

Rape Me: Assault In A Hotel

Sex Hunter

16 Years Old: Nymphet's Room

Sometimes... Like A Prostitute

Target Of Lust

Tokyo Eros: 1001 Nights

Uno's Yummy And Meaty

Uno's Female Gymnastic Teacher

Uno's Shell Competition

Zoom In: Rape Apartments

Zoom Up: Rape Site

MIYAMOTO, HIROSHI

White Female Cat

MIYAMOTO, MAYO

White Rose Campus

MIYASHITA, JUNKO

Afternoon Affair: Rear Window
 Apartment Wife Unforgettable Night
 Apartment Wife: Prime Woman
 Apartment Wife: Night Of The Rape
 Apartment Wife: Night Of Pleasure
 Apartment Wife: Scent Of Woman
 Apartment Wife: Playing With Fire
 Apartment Wife: Afternoon Seduct
 Apartment Wife: Afternoon Beast
 Apartment Wife: Rainy Day Affair
 Beauty's Exotic Dance — Torture!
 Cage Of Lust: Wive's Afternoon
 Competition: Couples Technique
 Dannoura Pillow War
 Documentary: High School
 Girls' Pristitution Ring
 Erotic Journey: Affair In HK
 Female Ninja Magic: 100 Flowers
 Gate of Flesh
 Getting Raped
 Great Edo: Female Doctor
 Housewife's Experience 1
 Housewife's Experience 2
 Housewife's Experience 3
 Junko's Bliss
 Lady Kamakura: Cherry Boy Club
 Last Day Of Red Light District
 Legend Of The Sex Thief In Edo
 Love Affair On A Rainy Night
 Love Makes Me Wet
 Man & Woman: Fusuma Screen
 Man & Woman: Fusuma Screen 2
 Married Woman: Smoldering Fire
 Mistress
 Office Lady: Poaching
 Office Lady: Indecent Relations
 Overly-Ripe Breasts
 Pleasure Campus: Secret Games
 Red Light District: Gonna Get Out
 Rope And Skin
 Sada Abe: A Docu-Drama
 Secret Book: Turbulent Cloud
 Secret Book: Sleeve And Sleeve
 Secret Book: Peeled Egg
 Secret Chronicle: She-Beast Market
 Sex Family

Sex Report From Private Detective
 Showtime
 Student Mistress
 Sukeban Deka: Dirty Mary
 Tenement Apartment: Obscene
 Tissue Paper By Geisha's Pillow
 Walker In The Attic (Tanaka)
 Wandering Seagull
 Wet And Crying
 Wet Weekend
 Woman With Red Hair
 Woman's Bedroom

MIYATA, SATOSHI

Girl Mistress

MIYAWAKI, YASUHIRO

Live Act: Top Stripper

MIYAZAKI, ASUKA

True Story: Woman In Jail 3

MIYAZAKI, MASUMI

Walker In The Attic (Jissoji)
 XX: Beautiful Weapon

MIYAZAWA, RIE

Erotic Liaisons

MIZUHARA, YUUKI

Angel Guts: Red Classroom
 Red Scandal: Affair

MIZUKI, AI

Real Action: Profound Technique

MIZUKI, KAORU

Flower & Snake: Rope Discipline
 Love Slave Doll: Make Me Come
 Seiko's Juicy Thighs 2
 Serial Rape: Dirty Daydream
 Snake Hole

MIZUKI, MADOKA

Dance Of Lust

MIZUKI, MASAKO

High School Geisha
Memoirs Of A Sex Doctor
Teenage Sex Problems

MIZUKI, RIKA

Lustful Valley
Shameful Technique
Sleeping Beauties
Snake Lust

MIZUKI, YU

Apartment Wife: Flesh Financing
Apartment Wife: Rainy Day Affair
Devil In The Flesh
I Am Aroused
Lusty Afternoon
Pink Salon: Waiting With Tissue

MIZUKI, YUKIKO

Sukeban Mafia: Dirty Insult

MIZUNO, MAKI

Getting Raped
Lesbian World: Fondling
Nurses' Secret Chart
Wet Vase

MIZUNO, SAORI

Beautiful Teacher In Torture Hell

MIZUNO, YUMI

Sexual Abuse 2: Pleasure

MIZUSAKI, YOKO

Aim At The Pit

MIZUSHIMA, MINAKO

Angel Guts: Red Classroom
Angel Guts: Nami
College Girls On Friday
High School Emanuelle
Momoe's Lips: Rape Shot
Path Of The Beast
Rape Ceremony
Rape Climax: Skinning
Sometimes... Like A Prostitute
Target Of Lust

Uno's Nurses' Journal

Uno's Moist And Steamy

Uno's Caressing The Peach

Young Beast: Secret Pleasures

MIZUSHIMA, SATOE

Real Action: Drink Up!

MIZUSHIMA, YUKO

Lolita House: Wet Junko
Manager's Lover: Pink Stockings
Mischievous Lolita
Young Lady Detectives: Heartbeat!

MIZUTANI, KEI

Tush Girl
Weather Girl

MOCHIZUKI, TARO

Pink Curtain 1
Pink Curtain 2
Pink Curtain 3

MOMOI, KAORI

Sweet Scent Of Eros

MORI, AKIKO

Manadala

MORI, KONATSU

Pleasure Trap
Spring Of Ecstasy

MORI, MICHIO

Pleasure Of Women

MORI, MIDORI

Female Diver's Secret

MORI, RYUJI

Passionate: Ohichi's Love Song

MORI, TAKASHI

100 High School Girls

MORI, TATSUYA

Kanda River Pervert War

MORIKAWA, ASAMI

Call Girl: Lust Cage
Erotic Campus: Rape Reception

MORIMURA, ASUKA

Hidden Video Maniac
Serial Rape: Perverted Experiment
Uniform Punishment: Square Peg

MORIMURA, KOKO

Indecent Family

MORIMURA, YOKO

Essential For A College Girl
High School Girl's Diary
Seiko's Juicy Thighs 2
Uno's Female Doctor Is Also Wet

MORISHIMA, ISAO

Student Wife: Weeping Silently

MORISHITA, AIKO

So Soft, So Cunning

MORITA, MIZUE

Love Slave Doll: Make Me Come

MORIYA, TORU

Rape Climax!

MORIYAMA, MIREI

Ultra Abnormal Sex: Perverts

MOROBOSHI, YOKO

OL: Seductive Application

MOTOKI, NAOAKI

SM Class: Accidental Urination

MUKAI, MARI

Narcissus Of Lust

MUNEDA, MASAMI

Hanzo the Blade 2

MURAI, AKI

Office Lady: Wet & Falling

MURAI, KUNIO

XX: Beautiful Weapon

MURAKAMI, FUJIO

Tokyo Emanuelle

MURAKAMI, HIROAKI

Jealousy Game

MURAKAWA, MEGUMI

Momoe's Lips: Love Beast

MURAKUNI, MORIHIRA

Late Bloom: Campus Erotica
My Sex Report: Intensities
Office Lady: Something Inside Me

MURANO, TAKENORI

August: Wet Sand

MURAYAMA, AKEMI

Desire Of The Flesh

MURAYAMA, KYOJI

Dealing With Women
Debauchery

MUROI, SHIGERU

Stewardess Scandal

MUROTA, HIDEO

Deep Throat In Tokyo
Lewd Genroku: Secret Story
Rape & Death Of A Housewife

MUSO, MON

Path Of The Beast

MUTO, KIICHIRO

Dream Sex: My Hymen Is Broken

MUTO, SHUHEI

Perverted Criminal
Raunchy

MUTO, SHUSAKU

Cruelty To Virgins
Headlights In The Rain
Sex Before Marriage

MUTSU, GORO

Belly Button Of The Sun
Sweet Trap

NAGAI, TAKAO

Mistress

NAGANO, SHUICHI

Bed Partner

NAGAOKA, JOJI

Bed Of Violent Desires
Bush Of Lust
Female Bodies In Brutal Scenario
Fun
Rope And Breasts (Kishi)
Three Sins Of Sex

NAGAREYAMAJI, SHO

Adultery

NAGASAKA, SHIHORI

Erotic Seduction: Flesh Bondage
Exotic Mask In Hell
Meet Me In The Dream
Wife To Be Molested
Woman In The Box 2

NAGASHIMA, EIKO

Crazy Fruit
Female Teacher 1
Pink Tush Girl: Proposal Strategy

NAGASHIMA, RYUICHI

Uptown Lady: Days Of Eros
Virgin's Weakness

NAGATA, SHIGE

Bush Of Lust

NAGATOMO, TATSUYA

Legend Of The Big Penis

NAGISA, MARI

Abnormal Sex Crimes
Blue Film: Estimation
Hell Pit
History Of Jpn Sex Behavior
Indecent Wife
Lusty Bedtime Story
Modern Female Ninja: Flesh Hell
Perverted Criminal
Sex Drive
Sweet Wedding Night
Torturing A Sensitive Spot

NAGO, SHUNSUKE

White Female Cat

NAITO, KYOKO

Housewife's Experience 3
Teenagers' Sex Journal '75

NAITO, TSUYOSHI

Beautiful Sisters: Seduced
Love Beast: Flower Of Vice
Manager's Lover: Pink Stockings
Rapewoman: Dirty Sunday
Woman Who Wets Her Fingers
Young Lady Detectives: Heartbeat!

NAKA, HIROSHI

Warmth Of Love

NAKA, REIKO

Pool Without Water

NAKA, SHINJI

Embrace In A Secret Room

NAKABAYASHI, AKIRA

Secret Wish

NAKADAI, TATSUYA

Key (Ichikawa)

NAKAE, HUTOSHI

Kokkuri

NAKAGAWA, JUN

Girl's Pleasure: Man Hunting
Uno's Up And Down

NAKAGAWA, MIZUHO

Angel Guts: Red Rope
Erotic Confessions
Female Gymnastic Teacher
Flesh Discipline
Hunting For Lust
Kobayashi's Young Girl Story
Lost Female Body
Love Beast: Steamy Disgrace
Mischievous Lolita
Poaching Wife: Frustrated Inside
Young Girls' Holding Cell

NAKAGAWA, RIE

Beads From A Petal
Love Makes Me Wet
Lovers Are Wet
Man And Woman Sexology
Morning Of Ecstasy
Office Lady: Scent Of Cat
Office Lady: Affair Of Cat
Secret Chronicle: Torture Hell
Seduction Of Eros
Sex Education Mistresses
Woods Are Wet: Woman Hell

NAKAHARA, JUN

Bone Of A Butterfly
Bridal Doll
Dance Of Lust
Live Recording: Secret Video
Secretary Rope Discipline

NAKAHARA, KAHORU

Ukiyo-e Women

NAKAHARA, MIKI

Pleasures Of Anal Sex
Stalking Rapist

NAKAHARA, SANAE

Female Ninja Magic
Secret Report From Woman's Prison
Turkish Baths: Top Secret

NAKAJIMA, AOI

Apartment Wife: Swapping
Beauty's Exotic Dance - Torture!
Cloistered Nun: Runa's Confession
Dannoura Pillow War
Devil In The Flesh
Female Teacher: Sweet Life
Last Night Of Red Light District
In The Realm Of Senses
Nasty Diver
Office Lady: Something Inside Me!
Office Lady: Wet Bundle
Rope Cosmetology
Season Of Lust
Sigh
Tissue Paper By Geisha's Pillow
Wet Weekend

NAKAJIMA, MICHIO

Female Ninja Magic Chronicles 5

NAKAJIMA, SAYOKO

Beast Lust: Devil Rampage
Extracurricular Activity: Rape!
Naked Action: College Girl Rape

NAKAKOJI, ERI

Report Abnormal: Plastic Surgery

NAKAKOJI, SUIRI

Impotent

NAKAMURA, AKIKO

Waiting Wet Woman

NAKAMURA, GANJIRO

Key (Ichikawa)

NAKAMURA, KATSUO

Love Letter
Pleasures Of The Flesh

NAKAMURA, KOICHI

New Wife's Private Parts: Caress

NAKAMURA, KYOKO

Hidden Video Maniac

Housewife Punishment: 3rd Torture

Molester & Peeper: GYN Ward

Real Action Rape!

SM Group Wax Torture

Young Wife: Opening Juicy Thighs

NAKAMURA, REIKO

Demon's Room

Oh! Women: A Dirty Song

Zoom Up: Graduation Photos

NAKAMURA, RYOJI

Sensual Classroom

Sex Crime Coast: Piranha

NAKAMARU, SHIN

Cloisted Nun: Runa's Confession

Competition: Couples Technique

Female Beautician Rope Discipline

Madam Scandal

Runa's Confession: Men Crawling

Target Of Lust

NAKANE, TORU

Abnormal Excitement: Nao Saejima

Beast

E-Cup Real Action Take Two

Girl Rape Case: Red Shoes

Hard Focus: Eavesdrop

High Noon Rape

Male Generation

Male Season

Male Moment

Mizue Tashiro's Genuine Orgasm

Naked Action: College Girl Rape

Soaking Wet: Touching All Over

Teacher, Don't Turn Me On!

NAKANISHI, REI

Sometimes... Like A Prostitute

NAKANISHI, RYOTA

College Girl: One Summer

Woman In The Box 2

NAKANO, REI

Keko Mask series

NAKANO, SHIGERU

Ultra Abnormal Sex: Perverts

NAKAO, AKIRA

Fallen Angel Gang

NAKATA, JOJI

Lustful Life

NAKAYAMA, NOBORU

Love Letter

NAKAYAMA, KIYOSHI

Grotesque Perverted Slaughter

NAKAZAWA, HIROSHI

Man & Woman Behind Fusuma 2

NAMI, SHINOBU

Raped With Eyes: Daydream

NAMIHIRA, MITSUO

Blue Lagoon: Summer Experience

NAMIKAWA, YOKO

Teenage Sex Problems

NANBARA, REIKO

Pleasure

NAGISA, MAYUMI

Secret Report From Woman's Prison

NANGO, SHUNSUKE

Female Teacher: Cherry Boy Hunt

NANIMOTO, HAJIME

True Story: Woman In Jail 3

NANJO, KOJI

White And Wet Summer

NANJO, MAKI

Apartment Wife Affair In Afternoon

NANJO, MIDORI
Female Teacher: Private Lesson
Rape Pornography

NANJO, TATSUYA
Deep Throat In Tokyo

NAOKI, ISA
Ukiyo-e Cruel Story

NARA, AKEMI
Secret Report: Nagasaki Prison

NARAOKA, TOMOKO
Flower And Fruit

NARITA, MAKOTO
Molester's Train: Like Sardines

NARUSE, MASAHIKO
Widow's Bedroom

NARUSE, NIINA
Immoral Lady Of Kamakura
Woman's Abnormal Sex Drive

NATORI, YOSHIKO
Womb For Rent

NATSU, REIKO
Candidate For Seduction
Embraced By The Dark
Uno's Wet And Riding

NATSUKAWA, YUI
Angel Guts: Night Is Falling Again

NATSUKI, KUMI
True Story: Woman In Jail 2

NATSUKI, RENA
Devil's Hostage

NATSUKI, YOKO
XX: Beautiful Victim
XX: Red Murderer

: NATSUKI, YOSUKE
Jealousy Game

: NATSUME, REI
XX: Beautiful Killing Machine

: NAWA, HIROSHI
Tokugawa Sex Ban

: NAWA, SANPEI
Memoirs Of Modern Female Doctor
Sex Crime

: NEGISHI, AKEMI
Electric Jellyfish

: NEGISHI, KAZUMASA
Yummy In Neon Town

: NEZU, JINPACHI
Angel Guts: Night Is Falling Again
Angel Guts: Red Lightning
Sea Of Genkai
Wet Dice

: NIITAKA, KEIKO
Fruits Of Passion
Love Awakening
Rope And Breasts (Kishi)

: NIJO, AKEMI
Apartment Wife: Afternoon Bliss
Erotic Sisters
Fully Opened: Sisters Exposed
Gypsy Rose: Docu-Drama
Japan's Pleasure District
Lesbian World: Rapture
Lessons In Art Of Sex
Office Lady: Indecent Relations
Professional Sex Performers
Rose And The Whip
Sex War
Three Wives: Wild Nights
Tokyo Secret Night Report
Wandering Seagull

NIKAIDO, HIROSHI

Female Body Quicksand
Lust Whirlpool
Lynch And Rope
Naked Women Hell
Orgy Of Flesh
Raunchy
Some Stories Of Adultery 3

NIKAIDO, MIHO

Tokyo Decadence

NINAGAWA, YUKI

Crazy Fruit

NISHI, BYAKURAN

Sexual Abuse 2: Pleasure

NISHI, KEIKO

I Don't Regret Losing Virginity

NISHIDA, TOSHIYUKI

Winter Camellia

NISHIHARA, HIROSHI

Ghost Story Of Sex
Please Rape Me Once More

NISHIKAWA, SERINA

Girl & Wooden Horse Torture
Love Beast: Hunt

NISHIKAWA, TAKKU

That's Hentainment!

NISHIKAWA, YOICHI

Eros Schedule Book

NISHIMURA, AKIRA

Blonde Hunt

NISHIMURA, KO

Electric Jellyfish
Hanzo The Blade 1
Hanzo The Blade 2
Hanzo The Blade 3

NISHIMURA, SHOGORO

Erotic Liaisons

NISHINA, MARIKO

Banned: Woman's Secret Pictures

NISHIO, ETSUKO

XX: Beautiful Murderer

NISHIWAKI, MICHIKO

(NISHIKAWA, MICHIKO)
Young Lady Detectives: Heartbeat!

NISHIZAWA, TOSHIAKI

Red Scandal: Affair

NITANI, HIDEAKI

Insect That Eats Flowers

NOGAMI, MASAYOSHI

Abnormal Rape
Crazy For Lust
Cruel Punishment Inquisition
Cruelty Of Female Inquisition
Dishevelled Hair
Excitement
Female Teacher's Awakening
I Hate The Wedding Night!
Legend Of The Big Penis
Love Awakening
Lusty Bedtime Story
Mansion Of Roses: Passion Of Men
Memoirs Of Modern Female Doctor
Narcissus Of Lust
Office Lady Rope Slave
Pervert
Ripe In The Net
Scent Of A Virgin
Seduction Of The Flesh
Seduction Of The White Angel
Sex Drive
Slave Widow
Student Prostitute
Woman's Hand Technique

NOGAWA, YUMIKO

Gate Of Flesh
Pleasures Of The Flesh

NOGI, SUMIKO

Snake-Headed Fish

NOGUCHI, KAORU

Masturbation: The Climax

NOGUCHI, MISA

Torture Chronicles 2

NOHIRA, YUKI

Bone Of A Butterfly

Dangerous Liaisons

Devil In The Flesh

Friday Bedroom

Sister Lucia's Dishonor

Wet Rope Confession

NOMOTO, MIHO

Female Ninja Magic Chronicles 6

NOMURA, MAMI

Winter Camellia

NONAKA, ISAO

Wife Collector

NONOMURA, RUI

Love Beast: Attack!

NOZAWA, AKINORI

Hard Scandal: Sex Drifter

Lost Female Body

NUMURI, AKIRA

Eve Is Getting Wet

OBATA, TAKURO

Comfort Tutor

ODA, KAORU

Beautiful Sisters: Skin!

Beautiful Wrestlers

China Scandal: Exotic Dance

Elder Sister's Diary

Lesbians In Uniforms

Lesbians In Uniforms 2

Lesbians In Uniforms 3

Scanty-Pants Doll: Pungent Aroma

ODA, TOSHIHIKO

Morning Frenzy

Sensuous Beasts

Wandering Seagull

Woman On The Night Train

ODA, WAKA

Molester's Train: Hand & Finger

Serial Rape: Dirty Daydream

Uniform Virgin Pain

ODAJIMA, HIROKO

Tight Bondage: Abuse!

OGASAWARA, HIROSHI

Love Daydream

OGAWA, ASAMI

Attacked!

Erotic Campus: Rape Reception

Extracurricular Activities

Flesh Target: Rape!

Girl & Wooden Horse Torture

Gynecology Ward

In The Realm Of Sex

Lady Caligula In Tokyo

Lolita House: Wet Junko

Mr Dilemma Man

Office Lady: Something Inside Me

Office Lady Rope Slave

Rape Frenzy: Before Graduation

Slave Contract

Star Of Dave; Beauty Hunting

Uno's Wet And Purring

White And Wet Summer

Woman Who Cries

Woman Who Is Used

Yumeno's Girls' Hell

OGAWA, KEI

Uptown Lady: Days Of Eros

Wandering Lovers: Dizziness

Woman's Path: Wet Trail

OGAWA, MAMI

Extracurricular Activity: Rape!

Ripe Woman: Rich Foreplay

Widow: Bliss On 7th Mourning Day

OGAWA, MEGUMI

Female Delinquent: Docu-Drama

Pornographic Ukiyo-e

Wet Lips: Sleek And Hot

OGAWA, MINAKO

Captured White Uniform

Exotic Mask In Hell

Female Leopard

Flesh Discipline

Flower & Snake: Uniform Rope

Slave

Sisters To be Sacrificed

Wife Collector

OGAWA, SAORI

Latest Bathhouse Sex Techniques

OGAWA, SETSUKO

Bawdy Tales Of Edo

Edo Beauty: Feast Of Lust

Eros Schedule Book: Aphrodisiac

Eros Schedule Book: Convent

Eros Schedule Book: Female Artist

Eros Schedule Book: Fine Skin

Eros Schedule Book: Flower Storm

Eros Schedule Book: Lust Dance

Eros Schedule Book: Secrets

Eros Schedule Book: Sex Education

Eros Schedule Book: Sex Scroll

Eros Schedule Book: Tatoo Contest

Eros Schedule Book: Concubine

Erotic Journey: Affair In HK

Erotic Story: Peony Lantern

Glorious Moment: Woman's Roll

Legend Of Sex Thief In Edo

Love Bandit Rat Man

Passionate: Ohichi's Love Song

Sigh Of Roses

OGAWA, TOMOKO

Concubine Palace: Secret Story

OHARA, JOJI

Lustful Companions

Modern Female Ninja: Flesh Hell

Nightly Pleasure

Seduction Of The Flesh

Sweet Wedding Night

OHARA, REIKO

Concubine Palace: Vanity Of

Men, So What?!

Turkish Baths: Top Secret

OHBAYASHI, TAKESHI

Beautiful Sisters: Skin!

Love Me Strong... And Hard

OHE, TORU

Attack!

Lovers Are Wet

White Whore

OHGI, MAYA

Molester's Train Housewife

OHHASHI, AI

Keyhole Without A Key

Pleasure Of Anal Sex

OHHORI, SANAE

Cruelty Of Females' Death

OHIRA, TAKAHIRO

Report Abnormal: Virgin Rape

OHIZUMI, AKIRA

Keko Mask *series*

OHIZUMI, RYUJI

Crazy For Love

OHKAWA, MIKIKO

Dark Story Of Japanese Rapist

OHKI, SHOJI

Kanto County Sex Unit

OHKOCHI, MINORU

Fascination: Portrait Of A Lady

Skin Of Roses

Tenement Apartement: Obscene

OHKURA, JOHNNY

Demon's Room
Scent Of Spell

OHKUSU, MICHIO

Bedtime Eyes

OHNISHI, YUKA

Female Ninja Magic Chronicles 6

OHNOGI, KATSUSHI

White Whore

OHSAKI, YUKO

Never In The Morning
Sukeban Mafia
Zoom In: Rape Apartments

OHSAWA, ITSUMI

Murder For Pleasure

OHSHIDA, REIKO

Jealousy Game

OHSUGI, REN

Goodbye Friend
Legend Of The Big Penis
Male Moment
Male Season
Pervert Family: Brother's Bride
Pink Physical Examination
Scanty-Pants Doll: Pungent Aroma
Serial Rape
Teacher, Don't Turn Me On!
Woman In Black Lingerie
XX: Beautiful Prey

OHTA, AYAKO

Essential For A College Girl
Female Teacher: Dirty After School
High School Girl: Open Lips
Live Act: Top Stripper
Oh! Women: A Dirty Song
Pink Tush Girls: Slinking
Pleasure Campus: Secret Games
Sex Hunter
Uniform Girls: Fruit Is Ripe
White Rose Campus

OHTA, HAJIME

That's When Things Changed

OHTAKA, NORIKO

Love Beast: Red Lips
Slave Contract

OHTAKI, KATSUMI

Sex Virgin Unit
Wife Collector

OHTANI, MACHIKO

Angel Guts: High School Coed
Extracurricular Activities
High School Emanuelle
High School Girl
Pink Salon: Five Lewd Women

OHTANI, MIDORI

Tokyo Emanuelle: Private Lessons

OHTANI, NAOKO

Double Bed

OHTANI, NORIHIRO

Blue Film: Estimation
Raped Virgin's Diary

OHTOMO, YUKA

Kobayashi's Secret Pleasure

OHTOMO, RYUTARO

Yakuza Torture History

OHTSUKI, KUNIO

Teacher Deer

OHTSUKI, REIKO

Japanese Sex Crime
Necking
Packed-Full With Women
Pink Seduction
Sex Before Marriage
Tokyo Bathhouse
Top Secret: Customs & Manners

OHYAMA, SETSUKO

Delinquent Girl: Alleycat In Heat
Midnight Fairy
Red Light Tobita Brothel

OKA, MITSUKO

Virginity: Memoirs Of A Girl

OKA, NAOMI

Confessions Of Adolescent Wife 2
Exposure: Call Girl Testimony
Female Teacher: Sweet Life
Hostess Confidential
Lesbian World: Ecstasy
Love Doll Report: Adult Toy
Man & Woman Fusuma Screen
Man & Woman Fusuma Screen 2
Nasty Diver
Nurses' Secret Chart
Raping!
Red Light District: Gonna Get Out
Sanctuary In The Night
Sex Report From Private Detective
Sukeban Flesh Violence
Sukeban Sex Violence
Tight Bondage: Animal Wife
Trembling
True Story: HS Sex & Violence
True Story: Woman In Jail 3
Wet Lust: Opening The Tulip

OKA, RINA

Female Teacher: Front Of Students

OKADA, EIJI

Crazy Fruit
Mantis Lady
Mujo
Utamaro: If I Know It's A Dream...
Woman In The Dunes

OKADA, KIYOMI

Kobayashi's Heavy Petting
Rape Climax!

OKADA, YOSHIKO

Some Stories Of Adultery 3

OKAMOTO, HIROKO

Love Awakening
Rape Hunter: Target Woman

OKAMOTO, KAORI

Comfort Tutor
Live Act: Top Stripper
Madam Scandal Likes It Hard
Older Girl's Juicy Thighs
Uno's Wet And Leering
Zoom Up: Genuine Look Stripper

OKAMOTO, REI

Banned Book: Flesh Futon
College Girl: One Summer
Fairy In A Cage
Friday Bedroom
High School Emanuelle
Hostess Confidential
Lady Ecstasy: Pleasure Profound
100 High School Girls
Rape!
Sister Lucia's Dishonor
Uno's Wet And Open
Wet And Crying
White Uniform In Rope Hell

OKAZAKI, JIRO

Cruelty Of A Female's Death
In Bed With The Enemy
Yakuza Goddess: Lust & Honor

OKI, MASAYA

Virginity: Memoirs Of A Girl

OKUDA, EIJI

So Soft, So Cunning

ONAYA, MIWAKO

Hot Springs Konnyaku Geisha

ONIMARU, YOSHIMITSU

Candidate For Seduction

ONIZUKA, DAIKICHI

Pleasure Of Youth

ONO, KAORI

Girl's Pleasure

ONO, MIYUKI

Fruits Of Passion

ONO, YUKIO

Abnormal: Ugly Abuse

ORIBE, YUKO

see YASHIRO, NATSUKO

ORIHARA, NOZIMI

Newlywed Wife Sex: Pleasure
Supreme

ORIMOTO, KAORU

High Noon Ripper
Serial Rape

OSA, HIROSHI

Married Woman: Smoldering Fire
Walker In The Attic (Tanaka)

OTOWA, NOBUKO

Onibaba
Roots Of Sex

OU, RANFRAN

Woman Of Ill Repute

OZAWA, MEGUMI

Entrails Of A Beautiful Woman

OZAWA, NATSUKI

I Am Juice

OZAWA, SHOICHI

Pornographers

PRINZ, ROGER

Cloistered Nun: Runa's Confession

RAN, KOJU

Open Season On Virgins
Training Of The Flesh

RANDO, SERU

Revenge For Rape
Young Girls' Holding Cell

REINE, HONEY

Crimson-Haired Girl

RISA, YURI

College Girl: Pretty Sacrifice

ROKUZO

Serial Rape: Perverted Experiment

SADAGAWA, AYA

Attacked Apartment Wife
Rape Pornography
Sex Documentary: Rape & Abuse

SAEJIMA, NAO

Abnormal Excitement: Nao Saejima
Erotic Ghost Story: Ghost In Heat
Meet Me In The Dream

SAEKI, HIDEO

Narcissus Of Lust

SAGA, MASAKO

Office Lady: Scent of Cat

SAGAWA, KEIKO

Pornographers

SAITO, KEIKO

Whorehouse Women

SAITO, MICHIO

Rope And Breasts (Kishi)

SAITO, YUI

Call Girl Angel: Trap Of Disgrace

SAKAE, HITOMI

Teacher Deer

SAKAE, MASAMI

Woman's Abnormal Sex Drive

SAKAGAMI, KAORI

In The Thicket

SAKAI, AKIRA

Rape & Death Of A Housewife

Rape Climax: Skinning

Slave Contract 2

SAKAI, MIKIKO

Amorous Family, Fox And Raccoon

SAKAI, KATSUO

Perverted Virgin

SAKAIRI, SHOZO

Female Bondage Torture

SAKAMOTO, KAZUE

Dark Story Of Japanese Rapist

SAKAMOTO, NAGATOSHI

Flower And Snake

Gypsy Rose: Docu-Drama

Housewife's Experience 2

In The Realm Of Sex

Lusty Wife: Temptation Of Flesh

Morning Frenzy

Red Petal Is Wet

Tissue Paper By Geisha's Pillow

Uno's Nurses' Journal

Wife To be Sacrificed

SAKAMOTO, SADAMI

Love Slave Doll: Make Me Come

SAKAMOTO, SUMIKO

Pornographers

SAKANISHI, RYOTA

Virginal And Nineteen

SAKATA, SHOICHIRO

OL Rape: Devouring Giant Tits

Office Lady Rape: Disgrace!

Pervert Ward: Torturing Uniforms

Rape Climax!

Special Lesson: Perverted Sex Class

Widow's Perverted Hell

SAKI, MEGUMI

Rape Ceremony

Red Violation

SAKITA, MEGUMI

Female Ninja Magic Chronicles 4

SAKUMA, YOSHIKO

Concubine Palace

Concubine Palace: Vanity Of

SAKURA, MOE

Snake-Headed Fish

SAKURADA, MAMORU

Trap Of Lust

SAKURAI, HIROKO

Mandala

SAKURAMACHI, HIROKO

Concubine Palace: Secret Story

SAKYO, MICHIKO

Bed Dance

Conception And Venereal Disease

Confession Of A Virgin

Female Bodies Are Disappearing

Girl's Dormitory

Lustful Companions

Snake Lust

Vicious Doctor

SANADA, YOICHIRO

Uptown Lady: Days Of Eros

SANJO, MAYUMI

Ripe College Girls: Good Licking

Sex Campus: Seduced College Girls

USA Girl: Sensuous Technique

SANO, KAZUHIRO

also see listing as director

Abnormal: Ugly Abuse

Capturing: Dirty Foreplay

Dark Hair Velvet Soul

Entrails Of A Beautiful Woman

Group Rape: Peeping On Housewife
 Hard Focus: Eavesdrop
 High Class Call Girls
 Horse • Woman • Dog
 Indecent Tongue Technique
 Kawarasaki Family
 Lolita Disgrace
 Molester's Train: Rie's Underwear
 New Wife's Private Parts: Caress
 Pervert Ward: S&M Clinic
 Petting Lesbians: Sensitive Zone
 Promiscuous Wife In Heat
 Perverted Sex Play: Tease Me Dirty
 Rapist With Handcuffs
 Ripe Sex Play: Tingle
 Serial Rape: Perverted Experiment
 Sexual Battery Against Women
 Temptation Of The Mask
 Widow: Bliss In A Mourning Dress
 Widow: Bliss On 7th Mourning Day
 Wife's Masturbation: Sweet Tingle
 Young Wife: Modest Indecency

SANO, KEI
 Captured For Sex 2

SANTO, LUCIA
 Female Teacher: Front of Students
 Sexual Crime
 Sexy Doll: Sada Abe III

SAOTOME, AI
 Female Cats

SAOTOME, HIROMI
 Roper From Hell (*series*):
 Bondage SM: 18 Years Old
 Hanging Upside-Down Bondage
 Subway Serial Rape: OL Hunting

SARAI, UTAKO
 Bizarre Experience: Dreamy

SASA, YOSHIKO
 Female Teacher: Private Lesson
 Molester's Train: Addictive

SASAKI, RUMI
 Woman Who Arches Her Back

SASAKI, YURI
 Horse • Woman • Dog

SASAMORI, MICHIKO
 I Don't Regret Losing My Virginity

SASAO, KEI
 Confessions Of A Female Secretary

SASE, YOICHI
 Female Beautician Rope Discipline

SATAKE, KAZUO
 Confessions Of A College Girl
 My Girlfriend Wears A Uniform
 Slave Contract
 Woman In Black Lingerie
 Woman Who Cries
 Zoom Up: Rape Site

SATO, HIROSHI
 Pleasure Of Youth

SATO, KEI
 Daydream
 Daydream 2 (Captured For Sex)
 Onibaba

SATO, KOICHI
 Spectacle Of Buds

SATO, RUMIKO
 Torture Chronicles: 100 Years

SATO, RYOICHI
 Lady Caligula In Tokyo

SATO, SHOZABURO
 Teenage Sex Problems

SATO, TERUAKI
 Invisible Man: Rape!

SATO, TOSHIKI
 (*also see credits as director*)
 Highclass Bathhouse Sex Techniques

SATO, YASUSHI

Bizarre Experience: Dreamy
Mansion Of Roses: Passion Of Men
Male Generation
Male Season

SATO, YOICHI

College Girl: The Spot
Rape Ceremony

SATOMI, KOJI

Coed Report: Yuko's White Breasts
College Coed's Forbidden Garden
Confession Of A Virgin
Degenerate
Flesh Torture
Geisha
Impulsive Behavior of Men & Women
Indecent Relationship
Lustful Room In An Apartment
Lusty Bedtime Story
Search For A True Virgin
Secret Brutality Female Torture
Sex Secrets
Shameful Technique
Ten Years Of Evil
Tokyo Bathhouse
Top Secrets Of Women Torture
Twisted Lust

SATSUKI, MIDORI

Madam Scandal
Madam Scandal Likes It Hard
Mantis Lady

SATSUKI, MARIA

Scarlet Prostitute: Stabbing

SAWADA, JOJI

Delinquent Girl: Alleycat In Heat
Older Girl's Juicy Thighs
Sex Hunter: Wet Target
Teenagers' Sex Journal '75

SAWADA, KAZUMI

Devil's Hostage
Love Beast: Hunt
Love Beast: Steamy Disgrace
Tattoo (Sone)

SAWADA, MIMI

Sex Campus: Seduced College Girls

SAWADA, MINORU

Flesh Torture
Hunting Breasts

SAWADA, SHOTARO

Ecstasy Game

SAWAGUCHI, KUMI

SM Class: Accidental Urination

SAWAKI, MIIKO

Angel Guts: Red Porno

SAWAKI, MIMI

Revenge For Rape
Spoiled Relationship

SEGAWA, HIROSHI

Training Of The Flesh

SEGAWA, MASAHIRO

Zoom Up: Special Masturbation

SEGAWA, MICHIO

Two Sides Of Sex

SEIDO, REN

Lusty Afternoon
Wife's Sexual Fantasy

SEKI, MARIA

Evil Sex Manic

SEKIKAWA, SHINYA

Woman Of Afternoon: Incite!

SEKINE, KEIKO

(later changed her name to
TAKAHASHI, KEIKO)

Love Letter

Tattoo

SEKINE, SHINJI

Sexy Up: Pink Nipple

SERI, MEIKA

Black Rose Ascension

Female Yakuza Tale: Inquisition

Last Night Of Red Light District

Man And Woman Sexology

My Sex Report: Intensities

Red Light District: Gonna Get Out

Secret Chronicle: Crimson Goddess

Secret Chronicle: She-Beast Market

True Story: HS Sex & Violence

True Story: Woman In Jail

Wet Lust: 21 Strippers

Wet Lust: Opening The Tulip

SERIZAWA, RIO

Extremely Wild Genuine Sex

Housewife Punishment: 3rd Torture

Pleasure Masturbation: New Wife

SM Group Wax Torture

Wife In Mourning: Rope Slave

SHIBAHARA, HIKARU

also see listing as a director

Gay Toolbox

SHIBAKOJI, JUN

Sex Before Marriage

SHIBUYA, KENZO

Boso Rhythm: Thank God

SHIGA, KEIJIRO

Flesh Target: Rape!

Lady Black Rose

Zoom In: Rape Apartments

SHIGA, MASAFUMI

Concubine's Palace

Sex Rider: Injured Lust

SHIGA, MASARU

Lewd Genroku: Secret Story

SHIGETA, NAOHIKO

Devil's Hostage

SHIGEYAMA, SENNOJO

Crimson Dream

SHIHO

XX: Beautiful Victim

SHIITANI, KENJI

Erotic Confessions

Jealousy Game

Lady Chatterley In Tokyo

Raping!

Sex Horoscope: Love Tasting

SHIKAUCHI, TAKASHI

Madam Scandal Likes It Hard

SHIMA, HIROKAZU

Pink Salon: Waiting With Tissue

SHIMA, IZUMI

Apartment Wife Night By Ourselves

Beautiful Teacher In Torture Hell

Blazing Bondage Lady

Blue Woman

Bridal Doll

Dark Hair, Velvet Soul

Female Beautician Rope Discipline

Flesh Target: Rape!

Gate of Flesh

Indecent Family

Invisible Man: Rape!

Lady Chatterley In Tokyo

Love Me Strong... And Hard

Rope And Breasts (Konuma)

Secret Of Newlywed Wife

Snake And Whip

Snake Hole

Tenement Apartment: Obscene

Three Juicy Sisters: Casual Sex

Tokyo Eros: 1001 Nights

Uno's Wet And Purring

Uptown Lady: Days Of Eros
Widow's Bedroom
Woman Who Exposes Herself

SHIMA, KAZUHIRO
Office Lady Rope Slave

SHIMA, MIHARU
When Embryo Goes Poaching

SHIMA, SHIKO
(WATANABE, KAZUYUKI)
Captured For Sex 2
Sacrifice

SHIMADA, HIROKO
Kokkuri
Midori

SHIMAMURA, KENJI
True Story: Woman In Jail 2

SHIMAMURA, KAORI
XX: Beautiful Beast

SHIMAZAKI, KANAKO
Girl Rape Case: Red Shoes

SHIMAZAKI, RINO
Subway Rape: Uniform Hunting

SHIMEGI, SHIGAKO
Secret Report From Woman's Prison
Starfish Of The Night

SHIMIZU, HIROSHI
Sexual Crime

SHIMIZU, HIROTAKE
Beast
Extremely Wild Genuine Sex

SHIMIZU, KENJI
Zoom Up: Rape Site

SHIMIZU, KIRIKO
Beautiful Sisters Flesh Slaves

· Dream Crimes
· Female Teacher: Twice Raped
· Love Hotel (1985)
· Please Abuse Me, Henrietta
· Woman Who Wets Her Fingers

· SHIMIZU, KOJI
· Dark Room
· Mandala
· Prosperities Of Vice

· SHIMIZU, KUNIO
· Confessions Of Adolescent Wife 2
· Female Teacher: Cherry Boy Hunt
· Student Mistress

· SHIMIZU, RIKAKO
· Lesbians In Uniforms 2

· SHIMIZU, SETSU
· Abnormal Rape
· Bed Dance
· Bush Of Lust
· Climax
· Coed's Sexual Labyrinth
· Crazy For Lust
· Dishevelled Hair
· Female Body Quicksand
· Flesh Hell
· Flesh Torture
· Hole
· Hungry For Lust
· Indecent Relationship
· Mischief
· Perverted Criminal
· Pleasure Of A Bitch
· Pleasure Of Women
· Secret Brutality Female Torture
· Sex Drive
· Sex Secrets
· Swapping Between Couples
· Tokyo Bathhouse
· Torture By A Woman
· Virgins And Pimps
· Way Of Lust
· Woman's Hand Technique

SHIMIZU, TAIKEI

Abnormal Excitement: Nao Saejima
Molester's Train Housewife

SHIMOMOTO, SHIRO

Abused Slave Girl
Attacked Woman
Call Girl Angel: Trap Of Disgrace
Crazy Affair: Pacifier
Cruel Documentary: Animal Doll
Dark Hair, Velvet Soul
Detective With Sunglasses (*series*):
Almost Ripe Madonna
Disgraced! Uniform Virgin
Serial Rape: Attack!

Dirty Mary (*series*):

Female Prisoners Brutal Treatment
Genuine masturbation: Finger Play
Girl & Wooden Horse Torture
Girl Mistress
High Class Call Girls
High Noon Ripper
Highclass Bathhouse Sex Techniques
Indecent Tongue Techniques
Latest Bathhouse Sex Techniques
Mad Love! Lolita Poaching
Office Lady: Wet And Falling
Perverted Sex Play: Tease Me Dirty
Pervert Family: Brother's Bride
Roper From Hell (*series*):
Bondage SM: 18 Years Old
Hanging Upside-Down Bondage
Serial Masturbation: Disorder
Sex Virgin Unit
Widow: Bliss Of 7th Mourning Day

SHIMURA, AKIKO

Empty Lust

SHIMURA, YOKO

Girls's Dormitory

SHINDO, AIKO

Naked Action: College Girl Rape

SHINDO, ARISA

Girl Condom Play

Hidden Camera: Wife In Action
Molester's Train: Best Secret
Pink Physical Examination
Teacher, Don't Turn Me On!

SHINDO, EMI

Angel Guts: Rouge
China Scandal: Exotic Dance
Empress

SHINGUJI, AKIO

Best Of S&M

SHINKAWA, KAZUNORI

Gynecology Ward

SHINODA, KATSUHISA

Extracurricular Activities
I Am Aroused
One Summer: Sexy Virgin
Rape Frenzy: Before Graduation

SHINOMI, YOSHIKO

Attacked Woman

SHINOZAKI, SATOMI

Hard Lesbian: Tongue Technique
Wife's Perverted Beauty Salon

SHINOZUKA, TAKAKO

Courtesan
Crimson Night Dream

SHIOJI, AKIRA

Indecent Family

SHIRAI, HIDE

Attacked!

SHIRAISHI, HISAMI

Spanking Love

SHIRAISHI, HITOMI

In The Thicket
Night Of The Anatomical Doll

SHIRAKAWA, ASAKO

Special Lesson: Perverted Sex Class

SHIRAKAWA, KAZUKO

Affair At Twilight

Afternoon Affair: Rear Window

Apartment Wife Affair In Afternoon

Apartment Wife: Secret Rendezvous

Apartment Wife: Night Of The Rape

Apartment Wife: Midafternoon

Crazy For Love

Crimson Haired Girl

Drifter's Affair

Hunting Breasts

Ichijo's Wet Lust

Love Affair Exposed

Naked Resume: True Story

Overly Ripe Breasts

Sex Before Marriage

Taste Of Woman, Taste Of Man

Technique Of Fainting

Top Secret: Customs & Manners

White Skin Glimmering In Dark

SHIRAKI, MARI

Night Hunter

SHIRAKI, MAYA

Beauty Reporter: Rape Broadcast

Pervert Ward: Torturing Uniforms

SHIRASHIMA, YASUYO

Female Ninja Magic Chronicles 1

Weather Girl

SHIRATO, SHOICHI

Erotic Ghost Story: Ghost In Heat

SHIRAYAMA, HIDEO

Nurses' Journal: Afternoon Animal

SHIRONO, YUKI

Night Hunter

SHISHIDO, JO

Gate Of Flesh

Sea Of Genkai

Woman Of Ill Repute

SHITANI, KENJI

Jealousy Game

SHODA, KIYOSHI

Temptation Of The Mask

SHODA, KUNIKO

Woman Who Crimes At Night

SHOUJO M

Scrap: A Love Story

SHUTO, KEI

Legend Of The Big Penis

SILVER, FRED

Flesh 2

SOMEI, MARI

High School Teacher: Swoon

STALLER, ILONA

Dedicated To The Aegean Sea

SUBARU, KYOKO

Widow's Boarding House 2

SUEMUNE, TOSHIKO

Rape Frenzy: Before Graduation

SUENAGA, HIROTSUGU

Go! Go! Mighty Guy

SUETSUGA, FUJIKO

Sacrifice

Sexual Abuse

Sexual Abuse: The Outtakes

SUGA, KANTARO

Daydream 2 (Captured For Sex)

SUGAI, ICHIRO

Woman Of Ill Repute

SUGAWARA, BUNTA

Yakuza Torture History

Star Of Dave: Beauty Hunting

SUGAWARA, KENJI

Woman Of Ill Repute

SUGI, KAYOKO

Attacked Apartment Wife

Disgraced After School

Ripe College Girls: Good Licking

Tight Bondage: Abuse!

Tight Bondage: Animal Wife

Ukiyo-e Women

Uniform Virgin Pain

Woman In Black Lingerie

SUGI, KEIKO

Grotesque Perverted Slaughter

SUGIHARA, MIMI

Sex Rider: Injured Lust

SUGIHARA, MIWAKO

Virginal And Nineteen

SUGISHITA, NAOMI

Hidden Video Report: Dark Shot!

SUGIMORI, KUMIKO

Rapist With Handcuffs: Defile!

SUGIMOTO, AYA

New World Of Love

SUGIMOTO, MAKOTO

That's When Things Changed

SUGIMOTO, MIHO

Evil Sex Maniac

SUGIMOTO, MIKI

Hot Springs Mimizu Geisha

Hot Springs Suppon Geisha

Tokugawa Sex Ban

SUGIMOTO, SHO

Lesbian Rape: Sweet Honey Juice

Soaking Wet: Touching All Over

SUGIURA, MINEO

{aka KINO, MASATO}

Abnormal Ecstasy

Houswife Punishment: 3rd Torture

Lady Of The Stable

Molester Commuter Train: OL Sex

Molester's Train Housewife

Petting Lesbians: Sensitive Zone

Pleasure Masturbation: New Wife

Promiscuous Wife: Disgraceful

Real Action: Vibrator Punishment

Special Live Sex Show

Wife's Perverted Beauty Salon

SUGIYAMA, KENICHIRO

Lustful Valley

SUMI, YURIKO

Oh! Women: A Dirty Song

SUMIDA, TAKASHI

Weather Girl

SUMIDA, YUKI

Female Ninja Magic Chronicles 2

SUMII, SHIMON

Lolita Disgrace

Mad Ballroom Gala

SUMIMOTO, YOSHINARI

Flesh Slave: Sorrowful Toy

Pink Salon: Waiting With Tissue

Sexy Up: Pink Nipple

SUNAZUKA, HIDEO

Sagano Inn

SUOH, MASAYUKI

(also see credits as director)

Kanda River Pervert War

SUZUKAWA, REIRI

Wife's Perverted Beauty Salon

SUZUKI, AKIO

Widow's Bedroom

SUZUKI, HIROSHI

Mad Ballroom Gala

SUZUKI, JUN

Widow's Boarding House 2

SUZUKI, SAU

New World Of Love

SUZUKI, TAKUYA

Snake-Headed Fish

TACHIBANA, KAKO (KEIKO)

Female Body Quicksand

Invisible Man: Dr Eros

Love Hotel

Pleasure Of A Bitch

Rapist

Search For A True Virgin

Student Prostitute

Virgins With Bad Reputations

TACHIBANA, MAKI

In Bed With The Enemy

Lewd Genroku: Secret Story

TACHIBANA, MASUMI

Decadent Edo Women Genealogy

Hot Springs Geisha

Shameless: Abnormal And Abusive

Tokugawa: History Of Punishment

Yakuza Torture History

TACHIBANA, RIE

Female Diver's Secret

Tokyo Secret Night Report

White Female Cat

TACHIBANA, SETSUKO

Sex Documentary: Rape & Abuse

TACHIBANA, YU

OL: Seductive Application

TACHIBANA, YUKIKO

(formerly known as AI, KYOKO)

Gynecology Ward

Love Beast: Hunt

Mr Dilemma Man

Pleasure In The Mirror

Showtime

Tokyo Eros: 1001 Nights

Uno's Wet And Open

Virginal And Nineteen

White Uniform In Rope Hell

Widow's Boarding House

TACHIHARA, SHIGERU

Wicked Salesman

TACHIKAWA, HITOMI

Sexual Abuse 3: Ecstasy

Sexual Abuse: The Outtakes

TAGAWA, IZUMI

Office Lady: Wet & Falling

TAGUCHI, AYUMI

Bondage: Whip And High Heels

Detective With Sunglasses (*series*):

Almost Ripe Madonna

Disgraced! Uniform Virgins

Serial Rape: Attack!

TAGUCHI, KAZUYA

Climax

TAGUCHI, KUMI

Cloistered Nun: Runa's Confession

Deep Throat In Tokyo

Exposure: Call Girl Testimony

International Stewardess

Tokyo Emanuelle

Tokyo Emanuelle: Private Lessons

TAGUCHI, YOSHIO

Key (Kimata)

TAGUCHI, YUKARI

Female Teacher: Tight Bondage

TAIJI, KIWAKO

Insect That Eats Flowers

TAIRA, SAORI

Weather Girl R

TAJIMA, HARUKA

Extracurricular Activities

Lady Black Rose

Late Bloom: Campus Erotica

Midsummer Night's Affair

TAJIRI, FUMIHITO

Man And Woman Sexology

TAKADA, MIWA

Lady Karuizawa

TAKAGI, HITOSHI

Noble Lady: Bound Vase

Rope Hell

Teacher Deer

TAKAGI, JOJI

Starfish Of The Night

TAKAHARA, RIKA

Love Beast: Red Lips

Pink Tush Girls: Slinking

Wife's Sexual Fantasy

TAKAKI, YOKO

Bed Partner

TAKAHASHI, AKIO

Inferno Of First Love

TAKAHASHI, AKIRA

Afternoon Affair: Transformation
Assault!

Cruelty: Black Rose Torture

Female Teacher: Boy Hunt

Female Teacher: Cherry Boy Hunt

Girl's Pleasure: Man Hunting

Ichijo's Wet Lust

Images Of A Bound Girl

One Summer: Sexy Virgin

Rape! 13th Hour

Rope Cosmetology

Secretary Rope Discipline

Sex Hunter: Wet Target

Skin Of Roses

Slave Wife

Trembling

Wandering Lovers: Dizziness

White Skin Glimmering In Dark

TAKAHASHI, CHOEI

Scent Of Spell

Sweet Scent Of Eros

TAKAHASHI, FUJIO

Red Violation

TAKAHASHI, HIRONOBU

Apartment Wife: Afternoon Bliss

White Skin Glimmering In The Dark

TAKAHASHI, HITOMI

Jealousy Game

TAKAHASHI, JUN

High School Erotopia

Pink Tush Girl

Pink Tush Girl: Love Attack

Pink Tush Girl: Proposal Strategy

TAKAHASHI, KAORI

Rope Torture

TAKAHASHI, MASAYA

Story Of Heresy In Meiji

TAKAHASHI, MEGUMI

Subway Rape: Lover Hunting

TAKAKI, REI

Hidden Video Report: Dark Shot!

Lesbian Rape: Sweet Honey Juice

Molester Commuter Train: OL Sex

Special Lesson: Perverted Sex Class

TAKAKURA, MIKI

Beauty In Rope Hell

Beauty Rope Cosmetology

Double Rope Torture

Rope Torture

TAKAMINE, KC (CASEY)

Bawdy Tales Of Edo

TAKAMINE, YUKI
Coed Report: Yuko's White Breasts

TAKAMURA, RUNA
Cloistered Nun: Runa's Confession
Runa's Confession: Men Crawling

TAKAMURA, YUKA
Prostitution Inquisition

TAKANO, SEIJIRO
Virginity: Memoirs Of A Girl

TAKANO, SHINJI
Cruelty Of A Female's Death

TAKARA, KYOKO
Adultery

TAKARAI, MISA
Indecent Wife

TAKASE, HARUNA
Musashino Double Suicide

TAKASE, MASATSUGU
From The Back Or From The Front

TAKASHINA, KAKU
Way Of Lust

TAKATORI, AMI
Girl Condom Play
Hometown Porn: Turtle Licking
Lustful Wife: Keep It Inside Me
Masturbation Lesson
Molester's Train *series*
Perverted Seduction
Ripe College Girls: Good Licking
Spoiled Relationship
USA Girl: Sensuous Technique

TAKATORI, KAZUKO
Erotic Culture Shock
Pleasure

TAKAYAMA, CHIGUSA
Amorous Family, Fox And Raccoon

TAKAZAWA, JUNKO
So Soft, So Cunning

TAKE, JIRO
Ripe woman: Rich Foreplay

TAKEDA, KAORI
Pink Tush Girl
Pink Tush Girl: Love Attack
Pink Tush Girl: Proposal Strategy

TAKEDA, KIYOKO
History Of Jpn Sex Behavior
Red Pleasure

TAKEDA, NAOKO
Wife Collector

TAKEDA, SHINJI
New World Of Love

TAKEDA, YUZO
Blood And Ecstasy

TAKEI, KAZUHITO
Attack!

TAKEI, MIDORI
Cabaret Diary

TAKEMOTO, YUKA
Serial Rape

TAKEMURA, HIROYOSHI
Female Gymnastic Teacher

TAKEMURA, YUKA
Abused Slave Girl
Bondage: Whip And High Heels
Female Teacher: Tight Bondage
Molester's Train *series*

TAKENAKA, NAOTO
Angel Guts: Red Dizziness

TAKEUCHI, NOBUJI

Trembling

TAKEUCHI, SHINOBU

Uno's Wet And Open

Uno's Yummy And Meaty

TAKI, RIE

Loose Women

Raunchy

Shower of Soft Skin

Three Sins Of Sex

TAKI, YUKO

Bathhouse Docu: Golden Lips

Masturbation: The Climax

TAKIDA, YUSUKE

Spirit Of The Tattoo

TAKIGAWA, MAKO

Molester And Female Teacher

Molester's School Infirmary

Molester's Tour Bus

Molester's Delivery Service

Pink Physical Examination

Sexy Beauty Mark

Woman In Heat Behind Bars

TAKIGAWA, MASAYOSHI

Gigolo: Docu-Drama

TAKIGUCHI, YUMI

Sex Poem: Legend Of Soap Bubbles

TAMA, RUMI

Apartment Wife: Prostitution in #13

Apartment Wife: Blue Film Woman

Apartment Wife Night By Ourselves

Lady Ecstasy: Pleasure Profound

Lewd Widow

Love Beast: Attack!

Lusty Afternoon

Pervert

Runa's Confession: Men Crawling

Sister Lucia's Dishonor

Virgin's Weakness

TAMAGAWA, RYOICHI

Poisonous Jellyfish

TAMAGAWA, SUMI

Oh! Takarazuka!

TAMAMURA, SHUNTARO

Fan Life

TAMURA, MASAKAZU

Secret Document: Woman's Prison

TAMURA, RYO

Mujo

Poisonous Jellyfish

TAMURA, TAKAHIRO

In The Realm Of Passion

Sleeping Beauties

TANABE, MIEKO

Love Hotel

Swapping Between Couples

TANAKA, HOJU

Wicked Salesman

TANAKA, KEIKO

Orgasm Documentary

TANAKA, KOZUE

Female Leopard

TANAKA, KENJI

Female Wolf

TANAKA, MARI

Amorous Family, Fox And Raccoon

College Girls: Sex Equation

Headlights In The Rain

Love Hunter

Love Hunter: Hot Skin

Love Hunter: Lust

Naked Seven

Sensual Classroom

Sensuous Beasts

Sex Rider: Wet Highway

Three Wives: Wild Nights
 Warmth of Love
 Woman On The Night Train

TANAKA, MITSUKO
 Mujo

TANAKA, SEIJI
 Great Edo: Female Doctor

TANAKA, TOSHIO
 Flesh
 History Of Jpn Sex Behavior

TANAKA, YOJI
 Blissful Genuine Sex: Penetration
 Hunters' Sense Of Touch

TANBA, SHIZU
 Fan Life

TANBA, TETSURO
 Bohachi Code Of Honor
 Porno Samurai Theater

TANEMURA, TADASHI
 Loose Women

TANI, BUNTA
 Red Light Tobita Brothel

TANI, NAOMI
 Bed Dance
 Bed Of Violent Desires
 Black Rose Ascension
 Carnal Punishment
 Cruelty: Black Rose Torture
 Cruelty Of Female Inquisition
 Degenerate
 Fairy In A Cage
 Fascination: Portrait Of A Lady
 Female Bodies In Brutal Scenario
 Flower And Snake
 Impulsive Behavior Men & Women
 In The Realm Of Sex
 Lady Black Rose
 Lady Moonflower

• Memoirs Of Modern Female Doctor
 • Memoirs Of Modern Love
 • Noble Lady: Bound Vase
 • Orgy Of Flesh
 • Oryu's Passion: Bondage Skin
 • Painful Bliss! Final Twist
 • Rape!
 • Rope And Skin
 • Rope Cosmetology
 • Rope Hell
 • Search For A True Virgin
 • Season For Rapists
 • Sensuous Beasts
 • Skin Of Roses
 • Slave Widow
 • Slave Wife
 • Taste Of Women
 • Ten Years Of Evil
 • Three Sins Of Sex
 • Tokyo Bathhouse
 • Top Secrets Of Women Torture
 • Training Of The Flesh
 • Vicious Doctor
 • Virgins With Bad Reputations
 • Wet Lust: Opening The Tulip
 • Wet Vase
 • Wife To Be Sacrificed
 • Woman's Bedroom

• TANIGUCHI, JURI
 • Geisha

• TANIGUCHI, KAORI
 • Competition: Married Couples
 • Trembling

• TANIMOTO, HAJIME
 • Banned Book: Flesh Futon
 • Black Rose Ascension
 • Confessions Of Adolescent Wife 1
 • Delicate Skillful Fingers
 • Erotic Story: Peony Lantern
 • Melancholy Flesh Business
 • Nurses' Secret Chart
 • Seduction 2: Embrace White Angel
 • Sweet Scent Of Eros
 • Three Juicy Sisters: Casual Sex

Uno's Yummy And Meaty

Wet Lips

Widow's Bedroom

TANISAWA, KEN

Desire Of The Flesh

TANKOBA, KIBAJI

Secret Chronicles: Crimson Goddess

TARANOKO, REI

Widow's Boarding House

TASHIRO, MIZUE (MIKI)

latest Bathhouse SEX Techniques

Mizue Tashiro's Genuine Orgasm

TATSUMI, NORIKO

Climax

Clutches

Double Docking

Erotic Culture Shock

Hot Crime

Hungry For Lust

Inflatable Sex Doll of Wasteland

Love's Milky Drops

Lynch And Rope

Memoirs Of Modern Female Doctor

Muddy Uniform

Packed-Ful With Women

Red Pleasure

Slave Widow

Taste Of Women

Ten Years Of Evil

Tokyo Bathhouse

Ukiyo-e Cruel Story

Ukiyo-e Women

Way Of Lust

Whore

Young Games

TATSUNO, YUMIKO

Confessions Of Adolescent Wife 3

Sigh

TAURA, TOMOYUKI

Beautiful Sisters: Seduced

From The Back Or From The Front

Red Fleeting Rain

TAYAMA, KIYONARI

Uno's Moist And Steamy

TAYOR, TOM

Ripe In The Net

TERADA, TAKASHI

Dark Room

I've Been Raped And Abused

Love Hotel (1985)

Meet Me In The Dream

TERASHIMA, MAYUMI

Blue Lagoon: Summer Experience

Climax! Raped Bride

College Girl: The Spot

My Girlfriend Wears A Uniform

Pink Cut: Love Me Big

Pink Tush Girls: Slinking

Seiko's Juicy Thighs

Seiko's Juicy Thighs 2

Seiko's Juicy Thighs 3

Uniform Girls: Fruit Is Ripe

Uno's Shell Competition

Uno's Teasing A Wife

TERASHIMA, MIKIO

Birth Control Revolution

Ecstasy Of Wickedness

Narcissus Of Lust

Payment For Adultery

Red Crime

Skeleton In The Closet

Strategy Of Sex Appeal

Torn Love Affair

TOBAYAMA, BUNMEI

Molester's Train: Mischievous Wife

Wet Lust: 21 Strippers

TOBITA, HACHIRO

Mischief

TOGAWA, EIJI
Please Rape Me Once More

TOGAWA, MASAKO
Red Scandal: Affair

TOGO, AKI
Lady Momoko's Adventure

TOHISA, YOSHIKO
Female Teacher's Secret

TOMIKAWA, TETSUO
Lost Love: Oil Hell

TOMITA, YOKO
Electric Bible: Sister Hunting

TOMIZUKA, NORIMASA
Oh! Takarazuka!

TONOOKA, HATSU
Fan Life

TONOYAMA, TAIJI
Afternoon Affair: Rear Window
Hot Springs Konnyaku Geisha
Housewife's Experience 1
Housewife's Experience 2
Housewife's Experience 3
In The Realm Of Senses
Junko's Bliss
Naked Resume: True Story
Professional Sex Performers
Roots Of Sex
Sacred Mother Kannon

TORIGOSHI, MARI
Whorehouse Women

TORUOKA, JIRO
Conception And Venereal Disease

TOURA, MUTSUHIRO
From Orion's Testimony

TOURA, ROKKO
Sigh 2

TOYODA, MAKO
Mantis Lady

TSUCHIYA, YOSHIO
Lady Karuizawa

TSUGAWA, SAEKO
Cruel Story Of Sex Film Actress

TSUJIGIRI, KARIN
Genuine Lesbian: Embarrassing

TSUKASA, KEN
Virgins With Bad Reputations

TSUKASA, MICHIKO
Crazy Season
Mujo
Sex Education Mistresses

TSUKASA, RANKO
Sexual Violence

TSUKASA, SUETO
Rape! 13th Hour

TSUKIMIYA, OTOME
Pleasure Trap

TSUKUBA, EMI
Rape Climax: Skinning

TSUKUMO, HAJIME
Keko Mask *series*

TSURUMI, SHINGO
Angel Guts: Red Lightning
I Am Juice

TSURUOKA, HACHIRO
Empty Lust
Female Bodies Are Disappearing
Female Body Quicksand
Hungry For Lust

Night Parasites
 Pervert
 Pink Seduction
 Secret Brutality Female Torture
 Sex Crime
 Torture By A Woman
 Training Of The Flesh
 Whore

TSURUOKA, OSAMU
 Embraced By The Dark
 Female Teacher: Private Life
 Fully Opened: Sisters Exposed
 Lady Moonflower
 Older Girl's Juicy Thighs
 Painful Bliss! Final Twist
 Secret Book: Turbulent Cloud
 Secret Book: Peeled Egg
 Secret Of Newlywed Wife
 Woman Who Cries
 Woman's Bedroom
 Young Wive's Sensual Club

TSURUTA, SHINOBU
 Room Of Shame

TSUYAMA, YUKIKO
 High School Geisha

TSUZAKI, KOHEI
 Abnormal Sex Crimes
 Hell Pit
 Hunting Breasts
 Perverted Criminal
 Torturing Widows
 Womb For Rent

TSUZUKI, KEIKO
 Erotic Sisters
 Naked Seven
 Romantic Tale: Otomi & Yosaburo
 Woman On The Night Train

UCHIDA, AKARI
 Lost Love: Oil Hell

UCHIDA, RYOHEI
 Demon's Room
 16 Years Old: Nymphet's Room
 Utamaro: If I Know It's A Dream...

UCHIDA, TAKAKO
 Nightly Pleasure
 Some Stories Of Adultery 1
 Spring Of Ecstasy
 Story Of Heresy In Meiji Era

UCHIDA, YUYA
 Erotic Liaisons
 Female Delinquent: Docu-Drama
 Oh! Women: A Dirty Song
 Path Of The Beast
 Pink Tush Girl
 Pool Without Water
 Red Violation
 Victim

UEDA, KOICHI
 Cabaret Diary
 Scanty-Pants Doll: Pungent Aroma

UEDA, KOZO
 Promiscuous Wife In Heat

UEHARA, EMI (NANAMI)
 Hidden Video Maniac
 Horse • Woman • Dog
 UENO, JUN
 Pink Tush Girls: Slinking
 Saeko's Juicy Thighs

UENO, MAKIKO
 Female Ninja Magic Chronicles 4

UMEMIYA, TATSUO
 Night Hunter
 Turkish Baths: Top Secret

UNAYAMA, HIROSHI
 Anne's Lullaby
 Bridal Doll
 Candidate For Seduction
 Friday Bedroom

Wife's Sexual Fantasy
Young Wive's Sensual Club

UNO, JUKICHI
Onibaba

URANO, ASUKA
Girl Hell: Captured!
Hometown Porn: Turtle Licking
Immoral Lady Of Kamakura
Violated Uniform

URANO, REN
Erotic Ghost Story: Succubus In Edo

UTSUNOMIYA, MASAYO
Dangerous Liaisons
Spirit Of The Tattoo

URYU, RYOSUKE
Sex Crimes

URYU, SHINOBU
Scent Of A Virgin

UZAKI, RYUDO
Tattoo (Takahashi)

VALENTE, RONNIE
Garden Of Eden

WACHI, MACHIKO
Madame DeSade

WADA, AKIKO
Alleycat Rock: Female Boss

WADA, KOJI
I Don't Regret Losing My Virginity

WADA, SHU
Hell Of Roses

WADA, TONY
Exposure: Call Girl Testimony

WAKAHARA, AKEMI
Ripe In The Net

WAKANA, SHINOBU
Women In Heat Behind Bars

WAKAO, AYAKO
Red Light District

WAKASUGI, EIJI
Grotesque Cruelty To Women

WAKATAKE, SEIKO
Desire Of The Flesh

WAKAYAMA, TOMISABURO
Spirit Of The Tattoo

WATABE, ATSUO
Lesson

WATABE, SABURO
Midsummer Night's Affair

WATANABE, AKIRA
Waiting Wet Woman

WATANABE, FUMIO
Tokugawa: History of Punishment

WATANABE, KO
Last Cabaret

WATANABE, MAKIKO
XX: Beautiful Prey

WATANABE, MISAKO
Tattoo (Takahashi)

WATANABE, RYOKO
Gigolo: Docu-Drama
High School Teacher: Maturing
Hunting For Lust
Wive's Rape Mansion

WATANABE, TOKUKO
Anne's Lullaby

Being Assaulted
 Cage Of Lust: Wive's Afternoon
 Dannoura Pillow War
 Female Teacher: Cherry Boy Hunt
 Gate Of Flesh
 Key (Kumashiro)
 Lady Moonflower
 Late Bloom: Campus Erotica
 Lusty Wife: Temptation Of Flesh
 Noble Lady: Bound Vase
 Rape Hunter: Target Woman
 Secret Honeymoon: Rape Train
 Secret Of One Summer
 Sex Horoscope: Love Tasting
 Sukeban Mafia
 Tokyo Secret Night Report
 Walker In The Attic (Tanaka)

WATARI, TAKETOSHI
 Beauty Reporter: Rape Broadcast
 Exciting Eros: Hot Skin
 Mad Love! Lolita Poaching
 Rape Between Sisters: Penetration!
 Uniform Virgin: The Prey

WRIGHT, MICHAEL
 Bedtime Eyes

YABUKI, JIRO
 Tattoo (Takahashi)

YAGI, MASAKO
 Pleasures Of The Flesh

YAGUCHI, MARI
 Conception And Venereal Disease
 Treatment And Pregnancy
 Venereal Disease And Delivery

YAJIMA, HIROSHI
 Blooming Lust
 Pleasure
 Ripped Virgin
 Technique Of Fainting

YAKATA, KAZUHIKO
 Erotic Journey: Affair In HK
 Tokyo Secret Night Report

YAMA, KATSUAKI
 Office Lady: Affair Of A Cat

YAMABUKI, YUKARI
 Double Docking

YAMADA, ISUZU
 Concubine Palace

YAMADA, KATSUO
 Apartment Wife: Playing With Fire
 Cage Of Lust: Wive's Afternoon
 Office Lady: Something Inside Me
 Rope Cosmetology

YAMADA, TATSUO
 Love Me Strong... And Hard

YAMAGISHI, EMIKO
 Coed Report: Yuko's White Breasts

YAMAGUCHI, CHIE
 Beautiful Sisters: Seduced
 Woman In Black Lingerie
 Young Girls' Holding Cell

YAMAGUCHI, HIROYUKI
 Genuine Lesbian: Embarrassing

YAMAGUCHI, KENJI
 Female Ninja Magic Chronicles 2

YAMAGUCHI, MIYAKO
 Bone Of A Butterfly
 Confessions Of A College Girl
 From Orion's Testimony
 Gate Of Flesh
 Marital War In Kibogaoka
 Momoe's Lips: Rape Shot
 Pink Salon: Five Lewd Women
 Showtime
 Wet Rope Confession
 Woman's Trail: Wet Path
 Yummy In Neon Town

YAMAGUCHI, SAYOKO
 Fruits Of Passion

YAMAJI, KAZUHIRO

Attacked Woman

Raped With Eyes: Daydream

YAMAJI, MIKI

Female Teacher In Rope Hell

Love Beast: Flower Of Vice

Nurses' Journal: Afternoon Animal

White Rose Campus

YAMAKURA, SHUN

Evil Sex Maniac

YAMAMOTO, JUNKO

Embrace In A Secret Room

Secret Affair

YAMAMOTO, KENJI

Female Wolf

YAMAMOTO, MASAYUKI

International Stewardess

YAMAMOTO, NATSUKO

Beautiful Wrestlers

Lesbians In Uniforms

Lesbians In Uniforms 2

Lesbians In Uniforms 3

People Of Twilight

Uno's Wet And Shooting

YAMAMOTO, RYO

Secret Chronicles: Crimson Goddess

YAMAMOTO, RYUJI*also see listing as a director*

Gay Toolbox

I've Been Raped And Abused

YAMAMOTO, SHINGO

Juvenile Wife

YAMAMOTO, SHOHEI

Cruel Punishment Inquisition

Degenerate

Double Docking

Inflatable Sex Doll Of Wasteland

Japanese Sex Crime

Love's Milky Drops

Rope And Skin

Top Secret: Customs & Manners

Training Of The Flesh

Whip And Skin

YAMAMOTO, TOYOZO

Turkish Baths: Top Secret

YAMAMOTO, YUJI

Red Fleeting Rain

YAMAMURA, HIROSHI

Bone Of A Butterfly

Late Bloom: Campus Erotica

YAMAOKA, HISANO

Sleeping Beauties

YAMASHINA, KAORU

That's Hentaiainment!

YAMASHINA, YURI

Afternoon Affair: Kyoto Tapestry

Assault! Jack The Ripper

Boso Rhythm

Confessions Of Adolescent Wife 1

Crazy Season

Cruel Story Of Sex Film Actress

Drifter's Affair

Eros Schedule Book

Female Teacher's Awakening

International Stewardess

Lesbian World: Fondling

Lesbian World: Rapture

Lewd Widow

Midnight Fairy

Morning Of Ecstasy

Naked Seven

Orgasms: Bathhouse Techniques

Rape Me: Assault In A Hotel

Rape! 13th Hour

Red Violation

Retreat Through Wet Wasteland

Rope And Skin

Rose And The Whip

Secret Book: Turbulent Cloud
 Secret Chronicle: Torture Hell
 Sex Report From Private Detective
 Sukeban Deka: Dirty Mary
 Sukeban Flesh Violence
 True Story: Woman In Jail 3
 White Skin Glimmering In Dark
 White Whore
 Woods Are Wet: Woman Hell

YAMASHIRO, SHINGO
 Hot Springs Suppon Geisha

YAMASHITA, JUNICHIRO
 Pink Salon: Five Lewd Women
 Sex Horoscope: Love Tasting
 Wet Weekend

YAMASHITA, OSAMU
 Dark Story Of Japanese Rapist

YAMATSU, AYUMI
 Kokkuri

YAMATO, TAKESHI
 XX: Beautiful Beast
 Fighting Dragon Story
 Fighting Dragon Story 2

YAMAYA, HATSUO
 Beauty's Exotic Dance - Torture!
 Birth Control Revolution
 Go, Go — Second Time Virgin
 Man & Woman Behind Fusuma
 Sex Crimes
 Skeleton In The Closet
 When Embryo Goes Poaching
 Woods Are Wet: Woman Hell

YAMAZAKI, HAJIME
 I Am Juice

YAMAZAKI, YOSHIHARU
 Rape Ceremony

YANAGI, AIRI
 Immoral: Indecent Relations

YANAGI, MIKI
 Bed-In

YANAGI, MINA
 Crimson Dream

YANAGI, YUREI
 Immoral: Indecent Relations

YANAMI, EIKO
 Fallen Angel Gang

YASHIRO, JUNKO
 High School Geisha
 Teenage Sex Problems

YASHIRO, NATSUKO
 (formerly ORIBE, YUKO)
 Assault! Jack The Ripper
 College Girl: One Summer
 Female Prison
 In The Realm Of Sex
 Rape!
 Raping!
 Secret Honeymoon: Rape Train
 Star Of Dave: Beauty Hunting
 Student Mistress
 Uno's Wet And Open
 Woman Of Afternoon: Incite!

YASUDA, MICHIO
 (later became
 OHKUSU, MICHIO)
 Secret Report From Woman's Prison

YASUDA, NOZOMI
 Female Teacher: Sweet Life
 Office Lady: Ruined Lust
 Yakuza Goddess: Lust & Honor

YASUDA, YUJI
 Elder Sister's Diary

YASUHARA, REIKO
 Lunatic

YASUOKA, RIKIYA

Alleycat Rock: Sex Hunter

Sexy Pudding: Almost Addictive

YAZAKI, SHIGERU

Girl's Pleasure: Man Hunting

YOKOTA, MATSUKO

Slave Wife

YOKOYAMA, AMY

Do It Again Like An Animal

YOKOYAMA, REI

Orgasm Of Angels

Secret Report: Nagasaki Prison

YORITA, KOSUKE

Female Teacher: Twice Raped

YOSHI, AKIRA

White Uniform Story: Molesting!

YOSHIDA, HARUTO

(aka HONDA, KIKUO)

Blissful Genuine Sex: Penetration

Extremely Wild Genuine Sex

YOSHIDA, JUN

Pregnancy, Birth and Abortion

YOSHIDA, KOZUE

Love Hunter: Lust

YOSHIDA, KIYOSHI

Secret Wife

YOSHIDA, MASAHIRO

OL Rape: Devouring Giant Tits

YOSHIDA, TATSUYA

Lusty Woman's Mistakes

YOSHIDA, TERUO

Decadent Edo Women Genealogy

Grotesque Cruelty To Women

Hot Springs Geisha

Shameless Abusive Abnormal Love

Tokugawa: History Of Punishment

Tokugawa: Torture Hell

Tokugawa: Women Genealogy

YOSHIDA, TOSHIO

Memoirs Of A Sex Doctor

YOSHII, AKIKO

Lady Kamakura: Cherry Boy Club

YOSHIKAWA, HONEY

Abnormal Rape

Technique Of Fainting

YOSHIKAWA, ICHIRO

Stalking Rapist

YOSHIKAWA, JIRO

Female Teacher's Secret

YOSHIKAWA, YUDO

Captured Mother And Daughter

Female Teacher: Dirty Rumor

Hard Scandal: Sex Drifter

16 Years Old: Nymphet's Room

Woman In Black Lingerie

Woman Who Arches Her Back

YOSHIKAWA, YUMI

Lady Karuizawa

YOSHIMITSU, RYOTA

Night Of The Anatomical Doll

YOSHIMOTO, NAOTO

Hunters' Sense Of Touch

YOSHIMURA, AYAKO

Path Of The Beast

YOSHIMURA, JITSUKO

Onibaba

YOSHIMURA, MARI

Female Ninja Magic

YOSHIMURA, SAORI

Lolita Disgrace

YOSHIOKA, MAYUMI

Keko Mask *series*

YOSHINO, MAKOTO

Abused Slave Girl

Female College Dorm vs Nurse
Dorm

Kanda River Pervert War

Pornographic Ukiyo-e

Raped With Eyes: Daydream

Rope Sisters: Strange Fruit

Serial Rape: Dirty Daydream

Sexual Crime

Stewardess Scandal

YOSHIWARA, MASAHIRO

Lady Momoko's Adventure

YOSHIYUKI, KAZUKO

In The Realm Of Passion

Juvenile Wife

YOSHIYUKI, YUMI

Blissful Genuine Sex: Penetration

Erotic Ghost Story: Ghost In Heat

Wife In Heat: Husband's Away

YOSHIZAWA, KEN

Captured: Dirty Foreplay

Dark Story Of Sex Crime

Desire Of The Flesh

Demon Of Rage

Love Hunter: Hot Skin

Murdering Men, Murdering Women

Night Of The Felines

Orgasm Of Angels

Orgy

Secret Flower

Sex Crimes

Sex Rider: Wet Highway

Sordid Story: Season Of Crime

Young Wife: Modest Indecency

YOSHIZAWA, YUKI

Anne's Lullaby

Bathhouse 911: Jellyfish Bliss

Hell Of Roses

Uno's Teasing A Wife

Uno's Dirty Sister's Barber Shop

Zoom Up: Rape Site

x Rider: Wet Highway

YUKA, KASUMI

Real Action: Vibrator Punishment

YUKINOJO

Lady Of The Stable

YUKI, MAMI

Erotic Campus: Rape Reception

I Am 18 Years Old: Mistress

Secret Affair

Secret Wish

Sex Horoscope: Love Tasting

YUME, KOIJIRO

E-Cup Real Action Take Two

YUMEMURA, SHIRO

Walker In The Attic (Tanaka)

YURA, YOSHIKO

Spanking Love

YURI, HITOMI

Older Girl's Juicy Thighs

YUWAI, MARI

Lustful Valley

YUZAWA, TSUTOMU

Runa's Confession: Men Crawling

YUZAKI, MIDORI

Courtesan

Dance Of Lust

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About the authors:

Thomas Weisser has an M.A. in English and Communications from the University of Dayton. For twenty years after his graduation in 1970, he became involved in the entertainment business and has been recognized as one of the industry's top promotional consultants and record producers. In the early 1990s, he taught English Literature and Communication Arts at Miami Dade University in Miami, Florida. Today, he edits his own magazine, *Asian Cult Cinema*, and is the author of numerous books on Asian and European cinema.

Upon graduation in Osaka Japan, **Yuko Mihara** secured an executive position in the Kyowa Entertainment Agency, a promotional firm representing Japanese movie studios and record labels. She later became a performer, scripter and director for the *Muse No Mori* Theater, before moving to the United States to further her education. She has since secured a B.A. from Florida International University.

Thomas Weisser and **Yuko Mihara Weisser** are married and living in Miami Florida.

